PERCEPTIONS OF SUCCESS AMONG MUSIC PROFESSIONALS

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ABSTRACT

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The primary purpose of this study was to investigate the subjective and objective career success perceptions of music school graduates who now identify as professional musicians. This study approached that purpose in four ways. First, the study examined how musicians conceptualized success compared to the literature. Second, the study investigated how musicians conceptualize how success is shown in themselves relative to how it appears in others. Third, the study examined if and how musicians attribute the success that they have achieved in their careers to the institutional preparation they received at academic institutions. Fourth, the study investigated the possibility that geography may play a role in sculpting the perceptual values and qualifiers of success in musicians.

This study was informed by the literature surrounding the area of careers, career success, career development as it pertains to musicians, and career success as it pertains to musicians. A survey was the research tool utilized for this descriptive study, and the survey was constructed and facilitated via Qualtrics Software. The survey included 26 Likert-type questions and seven open-ended questions. The sample population used for

this study was 326 participants from the New York City Chapter of the American Federation of Musicians Union. The data that was collected from the survey was organized, analyzed, and synthesized to discover emerging themes and answers to the guiding research questions.

The findings of this study suggest that musicians understand and value the points of the comparison that those outside of the field of music may use to value and evaluate their own careers. The findings of this study also suggest that musicians may perceive some of the underlying components that make up career success differently in themselves that they do in others. Further, support is provided in this dissertation for the understanding that objective career success and subjective career success are linked in a way that is underrepresented in the literature, and thus is underrepresented in the discussion of the two concepts.

DEDICATION

To my wife, the most loving person I know.

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Chapter I

INTRODUCTION

When making the decision of whether or not to pursue a career in the arts, a person can be confronted with intimate and meaningful choices that can help to define one's core values. Much like the decisions made when considering other fields, artists must weigh their desire for intrinsic fulfillment, which can stem from artistic integrity, against the things that motivate them to make a living, such as money, wealth, stability, social or professional status. Sometimes this decision does not require much deliberation. However, this decision often can present a painstaking dilemma, as many of the competitive professional artistic fields have relatively few full-time gainful positions available when compared to how many hopeful practitioners attempt to enter these fields each year. This can leave both optimistic and pessimistic entrants stranded. So, presented with these alternatives, prospective artists typically find themselves compromising in some way to ensure their financial and social stability, or they may take a gamble on what they hope will be the most artistically fulfilling path for them. Who is to say whether either choice, or anything that lies on the spectrum of choices in between, is right, plausible, valiant, selling out, giving up, persevering, ill-informed or otherwise? Although there seems to be a clear understanding of what failure in the music performance community looks like, success can take so many shapes, that it often becomes hard to identify, even while in pursuit of it.

When it comes to music-related performance careers, there are career paths that could lead to living, practicing, and performing all over the world. Whether the communities that performers inhabit be rural, urban, or nautical, nearly all of the most highly regarded performance and performance facilitation opportunities are based in major metropolitan areas. This raises several questions about the differing experiences of the musicians in these areas when considering how success may be conceptualized in these metropolitan areas. (1) Are the measures of success of those performance opportunities different when comparing rural areas with urban areas? (2) Are the measures of success of the aforementioned opportunities different when comparing different urban areas? (3) How to do the various aspects of one's professional and personal life weigh differently in the consideration of success based on where performers live? These questions regarding success within music performance in urban areas are important because location is just one factor that impacts how professionals of any craft view their status, achievement and success. Career success is made up of two main constructs; objective success and subjective success, two constructs that researchers have found to be positively related (Bray & Howard, 1980; Harrell, 1969; Judge & Bretz, 1994).

Narrative

I moved to the New York City in the summer of 2011 to start a semester-long internship with Chamber Music America to finish my bachelor's degree, and start graduate school in the spring following my official graduation. After a Bachelor of Music (BM) degree in Music Business that afforded me a multitude of playing and leadership

experiences, I assumed that a degree in jazz performance would be the next logical step for me to keep my career headed in the right direction. All the while, much like my contemporaries, I did not know where I was headed. I simply knew that I was (and still am) terrified to start the process of paying back my student loans. So higher education has always been a safe haven for me for a number of reasons.

When I started my first master's program, I was absolutely wowed with how diverse the school was. There were students from every corner of the earth, and almost everyone played a little differently from the person to their right and to their left. I developed pretty significantly as a musician while in this program, but also I developed as a leader. I often found myself organizing other musicians into groups to utilize performance opportunities and staff recording sessions. Even though I seemed to be in control of my educational journey and had the grades to back up this claim, I never understood what path my degree implied that I take once leaving school, and neither did my peers. Whenever I would ask other students what they thought they were going to do, I was presented with a verbal manifestation of uncertainty that I think is common of most 22 year-olds. I knew that education could serve as a financial refuge, as well as a shield against remembering portions of my past in which I was under supported educationally and told that it was unlikely that I would succeed.

Only knowing that I wanted a doctorate and that I revered almost all of the professors I had ever had, I set in my mind that I was going to figure out a way to get a doctorate – but I needed to buy time, a year to be more precise. Since I had aspirations of business school, and had actually been working with my wife to start our own business while working other jobs and hustling to find and play gigs around New York City, I

considered accelerated MBA programs, and applied to one that I was sure I could get into. My aims in business school were simple. I had one master's degree to complement one side of my bachelor's degree and I wanted to complement the business side of my degree and fortify my understanding of the business that I was walking into. My second aim in enrolling in business school was to buy myself the year I needed to apply to doctoral programs. As one might be able to tell, I had plenty of figurative *stakes in the fire,* and was sure about very little in my future. Often, along the way through these twists and turns, I would ask myself, "What am I doing?" and, "Will I have the right credentials when I'm done with my journey?" Since a life of professorship was always a dream of mine, I had my heart set on a doctorate. However, even within the field of artistic academia, the path is not so straight and narrow. Managing a professional career that is worthy of tenure granting fame, notoriety, and meaningful scholarly contributions while leaving enough time to hone one's pedagogical skills is not exactly the easiest feat.

How would I know if I was a successful musician, educator, entrepreneur, or scholar? The more peers, both academic and performing, that I talked to who felt the same way, the more that I became sure that this is an issue that many people face when they are pursuing artistic, non-linear careers. My expectations at each stage of this journey have been so fluid, perhaps because I do not want to be disappointed. I cannot be disappointed in myself not having reached a career goal or checkpoint if I have never set those goals and checkpoints in the first place. Another possible contributing factor to this apparent aimlessness is that fear.

Background and Rationale

A career is the unfolding sequence of a person's experiences over time and across multiple jobs, organizations, occupations, paths, and sequences (Arthur, Hall, & Lawrence, 1989; Feldman, 1989; Ng & Feldman, 2014). Career success is an elusive construct that can be highly subjective: "As early as the 1950s, social scientists observed considerable variance in how individuals viewed their own career success" (Ng & Feldman, 2014, p. 170). A number of studies show that an increasingly large percentage of employees define their career success in terms of subjective indicators rather than in terms of objective indicators (Eith, Stummer, & Schusterschitz, 2011; Littler, Wiesner, & Dunford, 2003; Ng & Feldman, 2014; Sturges, Guest, Conway, & Davey, 2002).

Subjective career success (SCS) is defined as an individual's perceptions of, and affective reactions to, their careers (Ng & Feldman, 2014). During the 1950s, researchers started to observe notable variance in how individuals viewed their own career success, often finding that increasing numbers of employees described their career success in terms of subjective indicators rather than in terms of objective indicators like salary and frequency of promotions (Ng & Feldman, 2014; Pellegrin & Coates, 1957).

Objective career success (OCS), as opposed to its more affectively-based counterpart, normally considers highly visible outcomes such as salary, status (Jaskolka, Beyer, & Trice, 1985). Most professional fields and sub-categories therein have a unique set of explicit and implicit criteria against which accomplishments can be measured. In artistically based fields, these objective measures of success are rarely discussed. Adapting and applying the conceptual framework originally applied to corporate executives posited by Judge, Cable, Boudreau, and Bretz (1995) to music professionals

and professionals in peripheral music industries would provide a much needed in-depth look at the perceptions of professionals within those fields. Peripheral music industry professionals include those at music schools, recording reproduction companies, as well as those working as agents, promoters, and venue managers. The task of this study is to gauge the value that music professionals, including professional musicians who make the majority, if not all, of their income from performing, put on different aspects of the constructs of objective success and subjective success and give an overview of musicians' self-perceptions of success compared to the conceptual framework of Judge et al. (1995, p. 5).

Theoretical framework

A model established by Judge, Cable, Boudreau, and Bretz (1995) identified which demographic, human capital, and motivational factors in the lives of high-level managers would have an impact on their objective success. Then the researchers posited that those factors, in conjunction with measures of objective success and key characteristics of the organization for which they worked, heavily impacted their perceptions of subjective success of the managers. Judge et al. (1995) defined subjective success as job satisfaction and career satisfaction, and defined objective success as compensation and the number of promotions one receives. The reason their study is pivotal to the literature is because it was the first time that objective success and subjective success were connected so strongly.

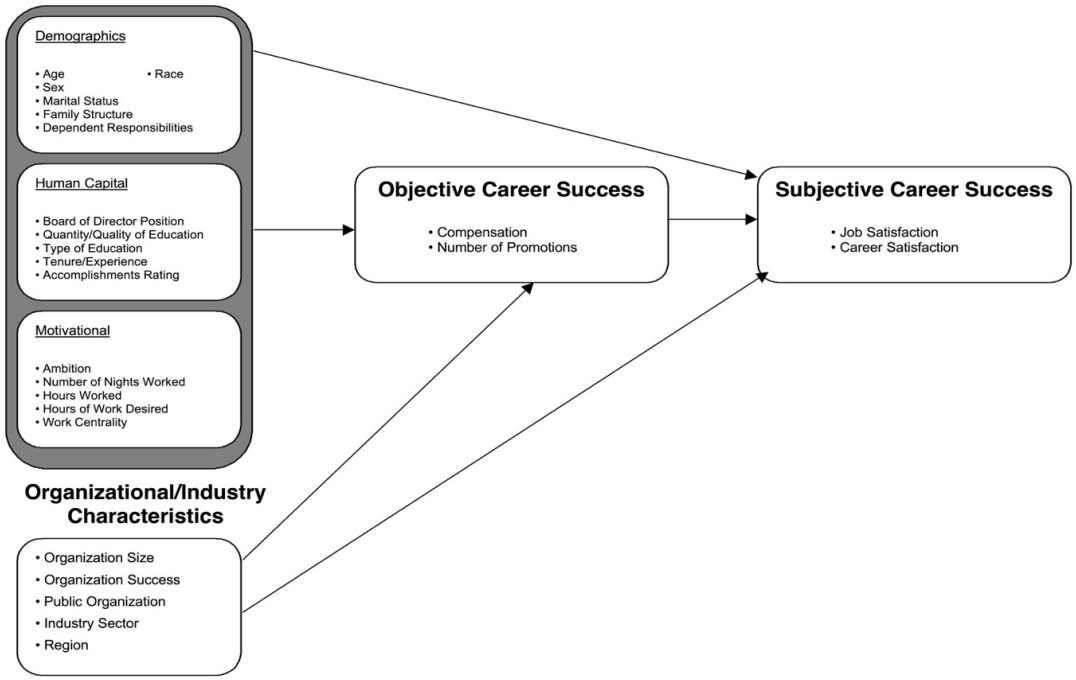


Figure 1. Judge et al. (1995, p. 5) Framework for objective/subjective success.

Figure 1 illustrates the connections between demographic, human capital, and motivational criteria in objective and subjective career success. The figure also outlines how organizational and industry characteristics provide a scope of relativity for OCS and SCS.

Instead of leaning on the work of Locke (1976), as Judge, Cable, Boudreau, and Bretz (1995) have done, which established that objective success and subjective success are connected, I would like to consider the two constructs separately knowing that there are connections that tie the two together. Anecdotal evidence has suggested that pay and ascendency may not play as pivotal a role in the conceptualization of subjective career success in musicians and other artists as it does in other industries. My study posed questions to musicians about what kind of success they value more when considering

their own success, and that of other musicians, looking to the proportions of objective and subjective success. It is also worth noting that a subjectivist approach was most certainly taken in this process.

The very notion that practitioners should define their field and what constitutes success within the field is subjectivist by nature (Gunz & Heslin, 2005). Embedded within this subjectivism however, is an understanding that there is a strong interrelationship between the two, and perhaps in the case of musicians, the job of academic preparation should be to aid students in building their own conceptualizations of these two constructs.

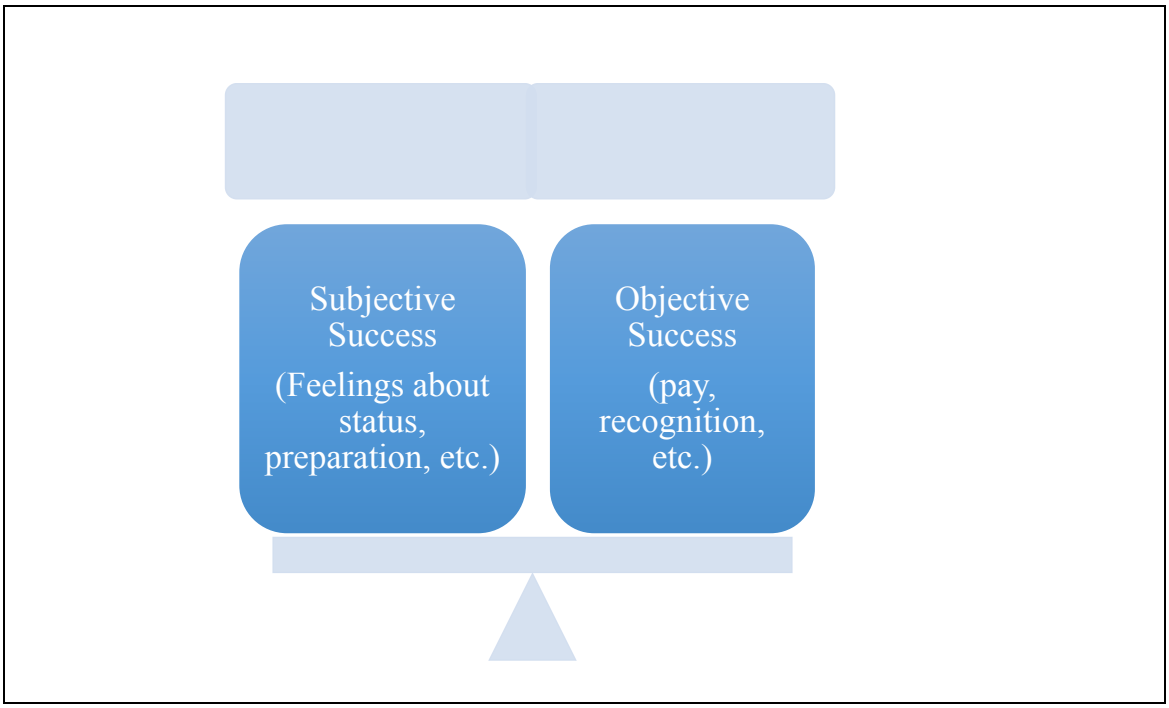


Figure 2. Types of success for musicians.

Figure 2 represents my comparison between subjective career success and objective career success as they relate to the overall career success of musicians. Though research has shown connections between certain aspects of objective career success and

other-referent criteria for subjective success (e.g., Abele & Spurk, 2009), this dissertation seeked to rank the importance of these sub-constructs. Ranking these sub-constructs by their importance to musicians indicates the importance of objective careers success relative to subjective career success.

Plan of Research

The current study is an exploratory examination of the constructs of objective and subjective success as well as their relationship with the perceived success of musicians. The exploratory nature of the study is needed because musicians' ideas about success have not been studied on this level and using the type of comparison that this study intends to use. Thus, an exploration of all of the elements involved needs to be conducted. This study explored these constructs of objective and subjective success in musicians. In the study, a self-report survey was be used to gather information from participants on what their conceptualization of success is, what it includes, and what the relationship between that conceptualization and their preparation for success is perceived to be.

Problem Statement

Over the last few decades performing arts careers have changed and they continue to change in ways that do not necessarily affect every field the same way, but rather in ways that are more difficult using conventional qualifiers and indices of success. Organizational structures are much flatter than they have been in the past so they often offer much less opportunity for employees to climb hierarchical ladders (Gunz & Heslin, 2005). Professional performing career paths typically offer fewer clear tracks of

hierarchical ascension than careers in business, education and law, for example. There is also research that shows that those employed in the music industry are often also employed in other sectors (Throsby & Zednik, 2010). This underlines the ambiguity inherent in the definitions of artistically-based careers. More importantly, this research emphasizes the uncertainty that surrounds the construct and question of successful artistically-based careers. If what makes a professional musician successful is not clear, how can students guide their efforts in aims of being successful once they graduate?

Career success has been shown to be made up of two overarching components; objective career success and subjective career success. Though arguments have been made encouraging career scholars to focus on a broader range of objective and subjective success criteria, there are gaps in the literature around how musicians view objective and subjective career success, and how these two constructs relate to musicians' academic preparation. Very little is known about career success as it applies to the field of music performance, and very little is provided to students in their preparation about these measures of objective success and the construct of subjective success. Therefore success in musicians needs to be explored in detail.

Purpose Statement

Success is an important construct to identify on the path to, and pursuit of the construction of a career. We have not clearly defined what success is, what it means, or most importantly, what it could be in the performing professions, and this is doing our students and graduates a great disservice. Merriam Webster defines success a few ways. The two most helpful definitions in this context are the following:

1. [The] degree or measure of succeeding
2. [A] favorable or desired outcome; *also* **:** the attainment of wealth, favor, or eminence

("Success," 2016)

Though the first of these definitions is vague and could be generally applied to any profession or endeavor, it is not particularly helpful in gaining any clarity on a pragmatic approach to success. The second definition is a bit more specific, and the second half actually posits a few objective indicators.

Linear career paths are becoming increasingly less common, and workers are now more eager to pursue jobs that are personally meaningful to them based on individually subjective measures (Arthur & Rousseau, 1996; Feldman, 1989; Ng & Feldman, 2014). However, a gap in exists in the literature surrounding the concept of success as it pertains to musicians and an empirical study of the perceptions of current practitioners will help researchers, scholars, students and practitioners understand what the aims of music institutions should be.

Given the increasing attention being paid to boundary-less careers and subjective career success (Arthur & Rousseau, 1996; Ng & Feldman, 2014), and the lack of understanding the field has with respect to musician success, the purpose of this study is to investigate the subjective and objective career success perceptions of music school graduates who now identify as professional musicians.

Research Questions

The following research questions and sub research questions guided this study:

1. How do musicians define success?
   a. Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) Framework?
   b. How do participants perceive success differently in themselves than they do in others?
2. In what ways do musicians attribute success to their preparation?
3. How does geographic location impact a musician's perceptions about success, if at all?

Research Methodology Overview

Because this study was exploratory in nature and many of the aspects of measurement have not been studied in this context previously, I explored measures of objective success and the construct of subjective success in a population of performing musicians with a survey method. I validated the survey instrument that I created through various means as well as tested it for reliability. I looked for evidence of validity and reliability in my study to minimize measurement error that could have arisen from a multiplicity of sources. The validation and reliability testing segment of my methodology included a pilot test which was administered to ensure that the participants understood the components of the survey as well as key terms that were included in the survey. A secondary function of the pilot test was to look for face validity, which will be defined and explained in detail in Chapter III.

The survey was be made up of 26 Likert scale questions, seven open-ended questions, and 11 demographical questions. The instrument was opened via Qualtrics, an online survey platform. The qualifier for participation in the study was the self-identification of subjects as professional musicians. The survey remained open for 15 days. Once the 15-day window has closed, access was disabled and the analysis portion of the study commenced. Analysis of the findings included coding of the responses to the open-ended questions as well as descriptive statistical analysis of the Likert-type and demographical questions. After the period of analysis concluded, the findings from this research were synthesized in preparation for the publication of this dissertation.

Chapter II

LITERATURE REVIEW

Overview

The survey that follows is a synopsis of six main bodies of literature that have guided my understanding of the topic of music careers and success within music careers. The first three areas are very closely related and outlined in a notable study by Judge, Cable, Boudreau, and Bretz, (1995): (1) career success, (2) objective career success, and (3) subjective career success. Judge et al. (1995) examined the degree to which demographic, human capital, motivational, organizational, and industry region variables predicted career success among U.S. executives. These executives were found in the database of Paul Ray Berndtson, one of the largest executive search firms in the U.S. In the study done by Judge, Cable, Boudreau, and Bretz, career success is comprised of objective elements (pay, ascendancy) and subjective elements (job satisfaction, career satisfaction), effectively separating objective success from subjective success. This leads to the first three areas of discussion in this paper: career success, subjective career success, and objective career success. This landmark conception of the relationship between objective and subjective career success will fuel many other studies. Further, the research done by Judge et al. (1995) conceptually binds much of this dissertation together.

The next three major bodies of literature that relate to this dissertation can be grouped together as they all examine careers and career success strictly within musical professions; (4) success in the field of music, (5) musicians' definitions of success, and (6) the pathways to musicians' success. The need to specify and address concerns that are unique to the profession of music performance and adjacent professions is apparent. The fourth area of discussion in this literature review illustrates success as it pertains to the field of music performance. The fifth area of literature reveals how musicians define their own success and the success of other musicians. This look at the subjective nature of success through a musician-based lens is critical to the methodology of this research as I asked musicians to establish definitions of success by practitioner consensus. The last sub-area of this literature review is *linear and non-linear paths in music*, which focuses on the literature describing the career paths of musicians. This body of literature has raised questions about what musicians typically prioritize in post-secondary music programs as opposed to the training that would actually be most beneficial to them. This last area will be connected back to the literature in the first three areas and act as a final bridge tying literature about music to literature about careers. I will connect literature discussing changes that occupational scholars have seen over the past few decades with trends that have recently proven to be universal truths on the music scene.

Careers and Career Success

Career success is the positive psychological or work-related outcomes or achievements that one accumulates as a result of their work experiences (Abele & Spurk, 2009). The 1989 Oxford dictionary defines these terms and draws a clear distinction

between success and juxtaposes them. Gunz and Heslin (2005) contribute generously to the literature by questioning dictionary definitions of success, and their relationship to future research. Gunz and Heslin argue that the social construction of careers, as well as career norms, impact success as subjective success is a key component of overall career success. Their research was led by three basic questions, first, if success is the positive outcome or consequence of something, what *thing* should this research focus on in order to gauge success? Their second question was who in particular should do the focusing and analyzing? Finally, the researchers' last question had to do with how the instruments for measurement should be calibrated to gauge success, keeping in mind that there are multiple components to overall success.

On the way to isolating determinants of career success, Judge, Cable, Boudreau and Bretz (1995) posited a conceptual framework that helps to meaningfully tie together the two main subsections to career success; objective career success and subjective career success. The results that the researchers obtained from a sample of 1,388 executives suggested that demographic, human capital, motivational, and organizational variables explained significant variance in objective and subjective career success. Not surprising were findings that educational level, quality, prestige, and degree type all predicted financial success. Finally, their findings suggested that the variables that lead to objective career success are often quite different from those that lead to subjectively defined success. For example, organizational variables like organization size and structure accounted for more variance in job satisfaction than any of the other types of satisfaction. Work centrality is the theme that was presented in their work, a seen in Figure 1.

Career

Wilensky (1961) defined a career as a progression of related jobs arranged in a hierarchal order according to prestige. This is important because Wilensky is implicitly highlighting the importance of prestige, a psychological construct, in hierarchal structures, a facet of careers that tends to be explicit and objective. Hall (1976) defined career as the sequence of attitudes and behaviors associated with work-related experiences and activities over the span of a person's life.

Super (1980) took Hall's work further in suggesting that a career is a combination and sequence of roles played by a person over the course of a lifetime. Super's Life-Career Rainbow, which is Figure 3, encompasses many different life events and transitions and is a means of helping to conceptualize multidimensional careers.

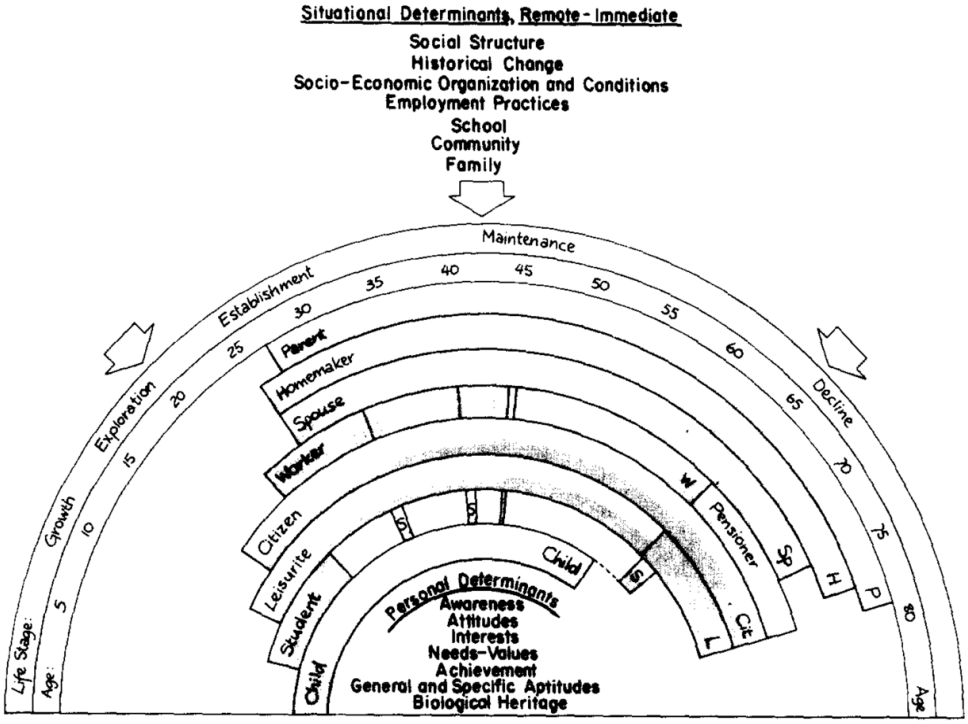


Figure 3. Life-Career Rainbow (Super, 1980, p. 289).

Harkening back to Super's conceptualization while also focusing on the impact and growing possibility of workers spending their careers across different organizations, Arthur, Hall and Lawrence (1989) define career as the unfolding sequence of a person's work experiences over time and across multiple jobs, organizations, and occupations.

Dries (2011) offers an in-depth analysis of the different contextual forces that contribute to the reification of careers. Dries argues that in the current post–industrial economy, the signs of the traditional organizational career are disappearing and that careers have generally become far less protectable. Consistent with Super (1980) and Arthur, Khapova, and Wilderom (2005), Dries affirms that individuals are continuously negotiating work and non-work related components throughout different professional, occupational, and life stages. Dries sees the value in taking differing definitions of career and career success into account when considering the careers in a number of countries. Dries points out that the projection of U.S. values onto those people can be problematic. She elaborates on the issue of American capitalist thinking:

> The American Dream encourages people to pursue the type of career success that is most likely to sustain the capitalist system and foster nationwide economic growth. Failure is attributed to a person not being "good enough" or not "wanting it enough", so that it is never the fault of the system, and always the responsibility of the individual. (p. 371)

Dries offers a conceptual model of the relationship between societies, organizations, and individuals, positing that collective norms are passed on from societies through organizations to individuals, as seen in Figure 4.

The, "boundaryless career" is a concept first introduced by Arthur (1994) and is meant to question the relationship between typical organizational structures of careers as they were appearing as the 21st century approached. Arthur details multiple meanings to

the term as it could be applied to any career that deviated from the established norms of the time. Arthur, Khapova and Wilderom (2005) develop this concept further to illustrate that many contemporary careers run contrary to the concept of traditional careers, meaning that they encompass all possible career forms that defy conventional assumptions. Some examples of this are the notions of spending one's entire career with one company and having completely separate work and personal lives (Dries, 2011). Frenette and Tepper (2016) posit that the careers of arts graduates not only adhere to some of the characteristics of boundaryless careers, but are typically boundaryless. The researchers go on to use the phrase, "portfolio career" when describing the necessity of applying artistic skills to different facets of graduates' working lives (i.e., performing vs. teaching).

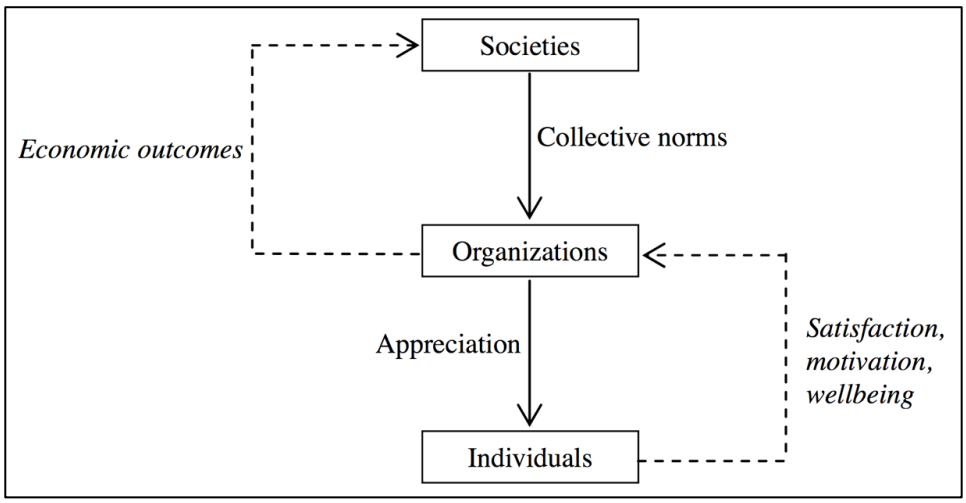


Figure 4. Framework for Reification of Careers (Dries, 2011 p. 379).

Arthur, Khapova and Wilderom (2005) advance the notion that careers are changing and organizations are changing with them, becoming more flat, less hierarchical structures. This general organizational shift is significant; it can turn people's attention to other employment opportunities in lieu of in-house promotions as there is much less

chance now of climbing hierarchical ladders (Gunz & Heslin, 2004): “Greater inter-organizational mobility and greater extra-organizational support may both be seen as part of an overall ‘weakening’ of employer organization’ influence over individual careers” (Arthur et al. 2005, p. 182). Arthur et al. add to the literature on boundaryless careers by affirming that workers develop their careers and to seek career success by orienting themselves to certain relevant peer groups and work-related communities regardless of their career trajectory. They posit that prior research neglects the significance of the interdependence of objective and subjective career success in relation to boundaryless careers. More specifically, the issues of inter-organizational mobility and extra-organizational support are neglected in prior research.

Subjective Career Success (SCS)

Career success is seen in two ways: by employees as they perceive it in themselves in reference to their own aspirations, and as employees see it in others. Seema and Sujatha (2014) note explicitly that, “Subjective career success is defined as a conceptually distinct construct which refers to an individual's judgment of their own success evaluated against personal standards, age, aspirations and views of significant others” (p. 16). Each of the sub-constructs in subjective career success can be broken into two subcategories, self-referent criteria and other-referent criteria (Heslin, 2003). Arthur et al. (2005) suggest that indicators of subjective career success may be emerging as more important to career actors than indicators of objective career success. Subjective career success (SCS) refers to individuals' perceptions of, and affective reactions to, their careers (Ng & Feldman, 2014).

The factors that undermine subjective success are equally important in the consideration of the literature as the components that contribute to subjective success. These factors were the topic of a meta-analytic review by Ng and Feldman (2014) that found that career hurdles associated with dispositional traits, motivation, and organizational and job support were all significantly related to lower subjective career success. Ng and Feldman (2014) also discuss conservation of resources theory (Hobfoll, 1989; 2002), which is, "particularly relevant for understanding the relationships between career barriers and SCS (subjective career success) because it addresses how individuals lose resources and how they react in the face of those losses" (Ng & Feldman, 2014).

Dries, Pepermans, and De Kerpel (2008) incorporated a longitudinal aspect into their conceptualization of SCS in a paper that examined whether four generations hold different believes about career type, career success evaluation, and the importance of the organizational security. The researchers gathered data while having participants complete a vignette task where they rated the career success of 32 fictitious people using two levels (high or low) of particular features including: level, salary, number of promotions, promotion pace, and satisfaction. They found that, "overall satisfaction appeared to be the overriding criterion used to evaluate other people's career success" (Dries, Pepermans, & De Kerpel, 2008, p. 907). Another interesting finding from their research is that they did not find a linear generational shift in career conceptualization. Instead, they found a U-shaped function that describes the relationship between generations and the importance attached to organizational security. This means that the traditional belief that it is desirable to work for an organization that can offer long-term job security prevails in the oldest generation as well as the youngest generation.

Constructivism and constructionism refer to the construction of knowledge from a subject's point of view from their interpretation of their environment. Young and Collin (2004) contend that social constructionism is not particularly concerned with the cognitive processes behind knowledge encoding. Instead, social constructionism asserts that knowledge is sustained by social processes, meaning that knowledge and social action go together. In the words of Dries (2011), and agreeing with Young and Collin, "Social Constructionism studies how these social and psychological worlds are made 'real' (i.e. reified) through social processes and interaction" (p. 372). "What matters most … is his or her own evaluation" (Gunz & Heslin. 2005, p. 108).

Gunz and Heslin (2005) draw attention to issues with the objectivist approach that is normally taken when career is typically considered by stating that a flaw in previous research is that scholars have defined the construct of success based on his or her own terms. These researchers say that this method misses the core and pivotal understanding that we all live in social contexts that shape our lives powerfully, and that these social contexts should be considered when conceptualizing career success.

Research by Abele and Spurk (2009) differs from prior research on the association between objective and subjective career success in that their work considered the interrelationship of these two constructs over time. Through their meta-analytic study of the obstacles that employees face over the course of their careers, Ng and Feldman (2014) established that linear careers within single organizations have become less common, and employees are now more eager to pursue jobs that are personally meaningful to them. These findings mark clear differences between modern conceptualizations of careers, and traditional career aspirations and definitions that may

have been more common decades ago. These researchers grounded their meta-analysis in conservation of resources theory and seek to understand SCS in terms of losses, why losses occur, and how these losses diminish individuals' chances of achieving true success. Ng and Feldman's (2014) findings show that low core self–evaluation, job dissatisfaction, low organizational commitment, low occupational commitment, low work engagement, low general supervisor support, low career-related supervisor support, low promotion opportunities, and unmet expectations all have strong effects on SCS.

Through research aimed to develop a multidimensional measure on the criteria of career success, Zhou, Sun, Guan, Li and Pan (2013) found the Chinese employees regard intrinsic fulfillment, external compensation, and work life balance as the major components of career success. Citing that the career goals of individuals are closely tied to the values and needs of individuals, careers, and cultures, Zhou et al. advance the notion that career success should be assessed by employees' subjective evaluations on different aspects of their careers. Additional findings from Pan and Zhou (2015) empirically show the multidimensionality of SCS and this provides support for Zhou et al.'s (2013) career success model.

Objective Career Success (OCS)

Objective success includes pay and hierarchal position (Abele & Spurk, 2009). Though pay was rather simple to operationalize, Abele and Spurk established three variables to assess hierarchal status. Those variables were (1) a participant's authority to delegate work, a participant's temporary private responsibility, and (2) a participant's possession of an official leadership position.

Research by Abele and Spurk (2009) differs from prior research on the association between objective and subjective career success in that their work considered the interrelationship of these two constructs over time. Their survey research findings suggest that success can be conceptualized in two ways: as self-referent subjective success or as other-referent subjective success. Self-referent subjective career success is usually measured as career satisfaction or job satisfaction and refers to a person's feelings of satisfaction independent of external reference points: "There are many criteria for assessing self-referent success like joy, satisfaction, attainment of self-set goals, etc. and objective outcomes like income or hierarchal status are only two of them" (p. 806) Other-referent assessments of career success include an individual's comparisons of his or her career relative to an external standard like peer or reference group. Abele and Spurk (2009) operationalized other-referent subjective career success as a comparison between participants and other graduates from the same German university where the participants were surveyed.

Upon experiencing objective reality, individuals create understandings and evaluations about what constitutes career success. Then these individuals act on these understandings and evaluations. Based on their actions, they attain certain positive or negative outcomes, which then lead to modified understandings and evaluations creating a cycle of actions, evaluations and reactions (Abele & Spurk, 2009).

Alebe and Spurk (2009) found that job satisfaction and increases in job satisfaction in their participants led to more objective success over time. They stated that subjective success is not simply a byproduct of objective success, and that instead it has a

strong influence on objective success in the long-term scope of an individual's career. They emphasize this point by saying,

> The influence of subjective success on objective success should not be underestimated. The size of its influence is larger than that of many other psychological predictors of career success…Subjectively successful professionals become objectively more successful, and this is advantageous for both the individual and the organization. (p. 821)

Judge et al. (1995) found that financial success was easier to predict than hierarchal success, citing that one reason for this disjunction may be differences in organizational structures between the organizations of their respondents. Interestingly, the researchers found that several of the variables that did not predict pay but did predict ascendency: "In particular, three types of experience (international experience, job [tenure,] and occupational tenure) predicted promotions but not pay" (p. 29). Income and debt are additional serious concerns to artists as they often drive career and educational choices in arts graduates (Berrett, 2011).

Success in the Field of Music

Pinheiro and Dowd (2009) examine the economic and critical success of jazz musicians by surveying practitioners in three major metropolitan areas. The researchers defined economic success as the amount of money earned through music, and defined critical success as a national recognition of the talent. The researchers also established differences between *technical generalism* (playing a wide range of musical instruments) and *aesthetic generalism* (being conversant in many genres). Pinheiro and Dowd find that geographic location has substantial impacts on earnings, as does musical instrument and genre in those geographic locations, citing that musicians working either New Orleans or

New York earn more than those working in San Francisco. This distinction opens the door for the isolation of geographic locations and further research as the income, needs, values and norms of professional music communities likely differs from place to place.

Pinheiro and Dowd (2009) stress that in fields where cultural production is restricted to a particular group, an *art for art's sake* general mentality sometimes brands financially successful artists as "sell outs" while critically successful artists who define and redefine the field may struggle financially. Pinheiro and Dowd (2009) used two measures to gauge social capital, which for the purposes of this dissertation falls more in line with objective career success than subjective career success. One measure that they used counts the number of musicians in a particular metropolitan area that respondents know by name to get at informal social networks. Work across the world by Zwaan, ter Bogt, and Raaijmakers (2009) exemplified similar findings as their work demonstrated that musicians who have many professional connections are more successful. Pinheiro and Dowd (2009) also used membership in the American Federation of Musicians to represent a formal network. Both of these measures were found to have substantial effects and be highly impactful predictors of financial success.

Among a number of studies focusing on success in Australian pop musicians is a 2013 article by Hughes, Keith, Morrow, Evans, and Crowdy (2013). Their research drew on a series of focus groups with artists and industry practitioners in the Australian music industries. Hughes et al. found that much like in the United States, success often breeds success in the Australian music industry. Participants in their study also emphasized the importance of releasing video and music material simultaneously to keep up with fan demand for video content. Hughes et al. also found that there are intermediate

benchmarks on the way to widespread success, and concluded their piece with the subjectivist view that, “success can be viewed as whatever you want it to be” (p. 78).

How Musicians Define Success

The Strategic National Arts Alumni Project (SNAAP) is a comprehensive survey administered online to the arts alumni of participating institutions (Frennette & Tepper, 2016). The survey seeks to gather information about alumni demographics and attitudes in relation to the schools from which they graduated and their professional identities. In their study, which focuses on assessing the effects of arts-based training, Frennette and Tepper (2016) draw attention to a finding from a recent iteration of the survey: “Alumni who earn more annual income tend to rate their overall educational experience more positively than lower earners” (p. 5). Frennette and Tepper also found that the development of certain skills also strongly contributed to the satisfaction of graduates, most notably creative thinking, collaboration, revision, and artistic technique. Another important finding from the SNAAP data is that only 65.8% of the respondents reported feeling satisfied with their income, whereas 87.3% indicated that they were generally satisfied with their job. Income certainly informs alumni career choices, as a high proportion of the people who left the arts said they did so because of debt or in order to pursue employment with higher pay.

Bain (2005) argues that professional status comes largely from drawing on a repertoire of shared myths and stereotypes to help create an artistic identity that is then projected to others in an article that investigates occupational identity construction among professional visual artists. Bain found that professional identity for all of the artists that

she interviewed included an almost necessary sense of superiority over the amateur artist or irregular practitioner. Bain explains, “To use the title ‘professional artist’ means for many artists that they are taken more seriously because the title communicates a dedication to fine art as a means of making a living” (Bain, 2005, p. 33). This establishment is very important as it ties the need for objective income-based success to artists’ professional identities.

Noticing a dearth of empirical research on the career development of pop musicians, Zwaan, ter Bogt, and Raaijmakers, (2009) tested three sets of factors that have been posited to determine musicians career achievement by analyzing the responses from 340 aspiring professional Dutch pop musicians. The researchers found that social support, talent, professional experience, and professional attitude were positively linked with career success. Moreover, having access to professionals in the music industry, and having a current website devoted to one’s musical act surfaced as the strongest predictors of career success. The researchers acknowledged that objective career success typically includes the number of promotions of the company and recognized that that particular metric may not work for them. They operationalized this facet of objective career success as contact with the participants audiences in three ways that also represents how musicians gain income from their musical activities: through media exposure, sales of the recordings, and live performances (Zwaan, ter Bogt, & Raaijmakers, 2009).

Since the early 1990s, there has been research coming from Teachers College, Columbia University on topics relating to career success. Four notable dissertations are worth consideration and informed the current research. A study by Tsung (1991) explored the job satisfaction of graduates with Bachelor's and/or Master's degrees in

music performance. The findings from Tsung's work suggested that music performance majors need to be advised on the reality of the music business and how to prepare for that reality. An investigation by Ondracek (2013) studied the institutional preparation, career development, and career success of conservatory-trained string players in the United States. The work of Tonelli (2015) focused on the genre of jazz and impact of entrepreneurially-focused coursework on the careers of jazz musicians. Most recently, a study by Kim (2018) focused on musicians who left the field of music and how they have effectively transferred their skills to new professions.

Linear and Nonlinear Career Paths in Music

Parkes (2009) draws attention to the nonlinear career paths that many musicians face, highlighting the disjunction between the multiple identities of applied studio faculty. She argues that applied faculty at colleges have to contend with the identities of performer, teacher, and educator, identities for which artists are not equally prepared, but are assumed to be able to execute. This disjunction and ill-preparation comes up in many different ways in the field of music and the tone that Parkes sets is echoed through findings from alumni of arts institutions voicing their concern over their preparation and ways in which it did not correspond with market needs or expectations.

Alumni from the SNAAP survey felt that their institutions did not adequately help them acquire the following skills: teaching skills, entrepreneurial skills, and financial and business management skills (Frennette & Tepper, 2016). A cursory level of these skills is arguably necessary for any musician hoping to establish a career in this boundaryless world. Three quarters of the arts alumni had reported either being self-employed, an

independent contractor, or a freelancer at some point in the career, and 16.1% of the respondents had a reported funding a non-for profit at some point in their careers. Frennette and Tepper interpret this data to be suggesting that arts graduates are typically entrepreneurial, and in need of business and entrepreneurial skills. The researchers go on to cite that graduates from majors with more formalized paths to employment described having a first job that is closely related to their training, whereas alumni from other majors reported needing to contend with less formal pathways to find a career-oriented employment. Pinheiro and Dowd (2009) suggest that certain skills associated with entrepreneurship and business are the utmost importance in fields of cultural production because these fields lack clear metrics, making the ability to signal skills in a shorthand fashion arguably as important as the actual possession of those skills.

Berrett (2011) synthesized data from SNAAP where he cited that most of the graduates who are currently working as professional artists hold at least two jobs concurrently. Berrett also cited the resourcefulness and entrepreneurship that arts graduates exhibited even though he made it clear that these were not skills that the graduates had gained from their institutions: “It’s clear that we need to be doing a better job of preparing our students for the business realities that they face after graduation” (p. 3).

Arts-based careers have a relatively low degree of control and predictability embedded in their paths, and the range of formal and informal training options open to artists reinforces the notion that there are no established or direct paths to attaining professional status, nor are there exclusive membership requirements (Bain, 2005).

Dumford and Miller (2017) posit that resourcefulness is a key competency that performing artists use and exhibit in their ability to adjust to the constraints of the field. Thus, these artists are creating careers that demand new skills as they take on multiple roles simultaneously. In their interpretation of SNAAP data, Dumford and Miller (2017) found that holding multiple jobs seems to decrease both job and career satisfaction. The researchers also advance that colleges and universities could benefit from the acknowledgment of intrinsic success as a key player in subjective career success. Seeing a connection between what each participant chose to study in college and their current jobs had a positive effect on all kinds of satisfaction across the board. Finally, these researchers contend that is the responsibility of institutions to provide evidence of their students' and graduates' return on investment.

Walzer (2017) suggests that college is the safest place for the future professional musicians of the world to learn how to produce and promote creative material simultaneously. At one point this could have been seen as contributing toward a non-linear career path. However, even that change over time suggests a broadening of the definition of linear career path over time. This new literature presents a small but necessary contradiction for the progress of the field. Instead of differing skill sets being attributed to different professions, career paths are understood to need contrasting sets of skills and experiences. What may have been seen in the past as somewhat of a scatterplot of unrelated experiences is now just a broad *line* denoting a career path or related and symbiotically consequential experiences.

Summary

The literature presented in the chapter was focused on six areas: Career success, subjective success, objective success, success in the field of music, musicians' views on success and paths in music. It is clear that objective and subjective career success are certainly different and while not directly related, they have impact on one another. There are other impacts, such geographical location, which might influence the career success of musicians, and so it is important to examine how musicians view their own success, as they define it and within the frameworks reviewed in this chapter.

Chapter III

METHODOLOGY

Overview

This chapter discusses the research design that was used to collect, analyze, and interpret data in this study. The purpose of this study is to investigate the subjective and objective career success perceptions of professional musicians in order to assist in the development of a strategy for better preparing graduating musicians for the different types of career success seen in the music industry. Several sources will be cited to define the concepts and procedures of the research design, the primary of which is John Creswell's *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, Fourth Edition, 2014. Further, the investigation of how executives perceive the qualifiers of success as found in the Judge, Cable, Boudreau, and Bretz (1995, p. 5) framework guided the study, and will be referred to often in order to establish and identify differences and similarities between how musicians conceptualize success and how other professions conceptualize success.

The following research questions and sub research questions guided this study:

1. How do musicians define success?
    a. Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) Framework?
    b. How do participants perceive success differently in themselves than

they do in others?

2. In what ways do musicians attribute success to their preparation?
3. How does geographic location impact a musician's perceptions about success, if at all?

The questions asked in the survey instrument were designed to reveal what the participants believe constitutes career success in their own field as well as in other music professions. The survey instrument asked the participants for demographic and income related information so that objective measures of career success, as identified by Judge, Cable, Boudreau, and Bretz (1995), could be compared with other perceptions of the participants. The survey also asked the participants about their academically-based preparation and their perceptions of the academically-based preparation along with their opinions about academically-based preparation as a means of acquiring career success related skills, competencies, and understandings. The full survey can be found in Appendix B.

The goal of this study is to better understand the experiences and perspectives of professional musicians who have self-identified as members of the local chapter of the American Federation of Musicians, often referred to as *local 802*, or simply as the *Musicians Union*. The researcher designed an instrument with open-ended questions to collect unique participant perspectives and closed-ended Likert-type questions to measure participant rankings regarding perceptions of themselves and their peers.

Survey data from a large pool of New York City based musicians were gathered via the researcher's association with the local chapter of the American Federation of Musicians as a member. An email was sent to each of the members of the 802 chapter of

the musician's union whose email address was correctly listed in the online directory with a link to participate in the survey which was housed in an online platform.

The survey for this study was administered using Qualtrics software and was sent to the participants via a link in an email, specifically constructed for each participant. This link and the software tracked the participant's progress through the survey. It also limited the submission quantity to a single submission per participant to ensure that participants couldn not submit their information more than once. Distribution began on April 14th, 2018 and concluded on May 5th, 2018. Data were analyzed throughout the Fall semester 2018 with both descriptive statistics and content analysis.

Researcher Role

As the researcher, I have taken on the roles of facilitator, interpreter, and analyst. Because there was a high probability that I would be acquainted with some of the participants via professional or personal relationships, an assurance to the participants of my distance from the identifying parts of the data was critical in trying to combat socially desirable responses from the participants. All of the responses collected from participants were also stripped of any identifying information pertaining to their names and email addresses before I went into the analysis phase by deleting columns 2 through 7 as soon as the table was downloaded from Qualtrics.

Because of the intersectionality in my professional identities and my stake in the arts as a performer and educator, I am most certainly biased on the importance, relevance, and significance of subjective career success. My role as the leader of a business has certainly influenced how I think about objective qualifiers to success. Though these

feelings of objective success may seem to balance my other feelings about subjective success, in order to mitigate my own bias, I used a validation strategy outlined by Chatterji (2003) to ensure that the questions participants were asked reflected the underlying perceptions that this study is aiming to gather.

Pilot Study

A pilot version of the survey was sent to 12 participants in December, 2017 to make sure that the instrument was functionally and operationally fit for distribution. A convenience sampling technique was used to for the recruitment of the pilot study as the main purpose of the pilot test was to check the instrument for reliability. The survey was kept open for 10 days and only three responses were gathered. None of these three responses called for revisions to the instrument but because the researcher desired better operational feedback on the instrument, a second pilot test was conducted in March 2018. The following four questions were added to the end of the survey instrument with the hopes of retrieving information concerning the participants' thoughts about the survey instrument.

(1) Were there any questions that you did not understand? Please explain.

(2) Please describe what would you do to improve this survey?

(3) Were there any questions that were difficult to answer? Please explain why.

(4) Is there anything that you feel is missing from this survey? Please describe.

Though Qualtrics indicated that 23 participants clicked to enter the survey after reading the request for consent, only 14 participants actually answered the survey items, yielding a response rate of 60%. These participants did however give helpful insights about their

perceptions of the survey instrument. After reviewing their statements and questions, and debating the implications of fielding their requests individually, I made the following changes to the survey instrument:

(1) The terms, “job satisfaction” and, “career satisfaction” were defined within each of the relevant questions to avoid confusion about their meanings.

(2) The terms, “annual pay” and, “pay per performance” were defined within each of the relevant questions to avoid confusion with their meanings.

(3) The questions asking for information about geographic location were opened to include international locations. Also, I altered the survey flow to allow for the entry of postal code data to be able to more precisely manage the data that references exact geographic location of participants.

(4) I added a question that asks: “Is there anything else that you'd like to add about what success means to you?”

(5) I added a question that asks: “If you feel any uncertainty as to what success means to you, please explain.”

Content Validation Plan

Overview

This validation plan offers a synopsis and in-depth guide to the process through which the survey instrument used in this dissertation has been validated. This plan follows an adaptation of a five-step process model initially set forth by Chatterji (2003) and revised in 2016 to include more detail. The model, which is displayed in Figure 5

starts with the specification of the instrument's context and operations and ends with an evaluation of the evidence.

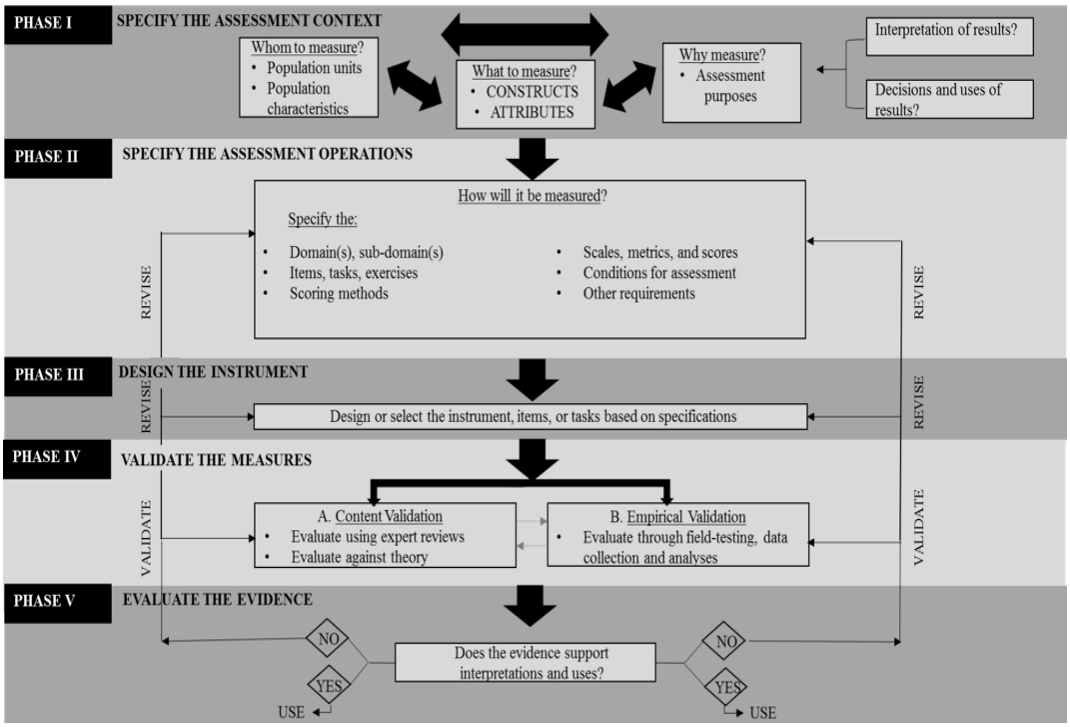


Figure 5. Chatterji's Process Model excerpted from Chatterji (in press).

To ensure evidence of reliability for my instrument, I standardized the administration of the measure by making it available online through a portal that would appear and function similarly even on different electronic devices, including, but not limited to, desktop computers, laptops, tablets, and cellular phones. I composed clear and concise instructions as well as clear questions with concise definitions of any terms that had caused issues in the pilot testing stage. I also looked for face validity and content validity and paid special attention during the coding process to minimize error (Leary, 2012). Generally, validity refers to the extent to which a measurement procedure or instrument accurately measures what it is intended to measure. More specifically, face or content validity which refers to the extent to which a measure assesses the construct that it is

actually supposed to measure and I took steps to avoid social desirability response bias and improve validity. I was not able to establish evidence for construct validity that might ensure that my measures relate to other measures directly (Alwin, 2010) because I did not run factor analyses with any data gathered.

Social desirability response bias was an important concern as many of the topics associated with the current research may be sensitive to some participants. With this sensitivity, participants may have introduced measurement error by giving responses that are untrue but more socially desirable (Krosnick & Presser, 2010). Though social desirability biases could not be completely eliminated in the application of any instrument, I took the following three steps to minimize the impact of this particular type of bias on the validity of this measurement. First, the items were worded as neutrally as possible. Second, the participants were assured that anonymity was maintained through the data collect from their responses. Third, I asked, "self-referent" as well as, "other-referent" questions, or questions about the peers of those being asked, consistently throughout the survey. A comparison of the self-referent and other-referent items focused on the same subdomains can be found in Table 1. This last step served both the purpose of mitigating social desirability bias and the purpose of answering the second sub-question of the second research question. These three steps have mitigated the effects of social desirability response bias and have served to increase the validity of the measure.

The Five-Step Process Model

For Phase 1, (Specify the assessment context), I determined that I would measure only the musicians from the American Federation of Musicians list. For Phase 2, (Specify the assessment operations), I specified the domains, sub-domains, items, and scoring

methods, along with the scales which were revised after the pilot data were reviewed. For Phase 3 (Design the instrument) I created the instrument in a word document and in Qualtrics so I could see how it would flow for participants. For Phase 4 (Validate the measures) I included self- and other-referent questions and I also evaluated the objective success items and subjective success items against the theories proposed and tested by authors such as Abele and Spurk, (2009), Arthur et al. (2005), Heslin (2003), and Seema and Sujatha, (2014).

Once the survey validation reached its fifth and final stage, the instrument was sent to the 5702 members of the American Federation of Musicians Union, Local 802, whose emails were listed correctly on the Union's online contact information portal.

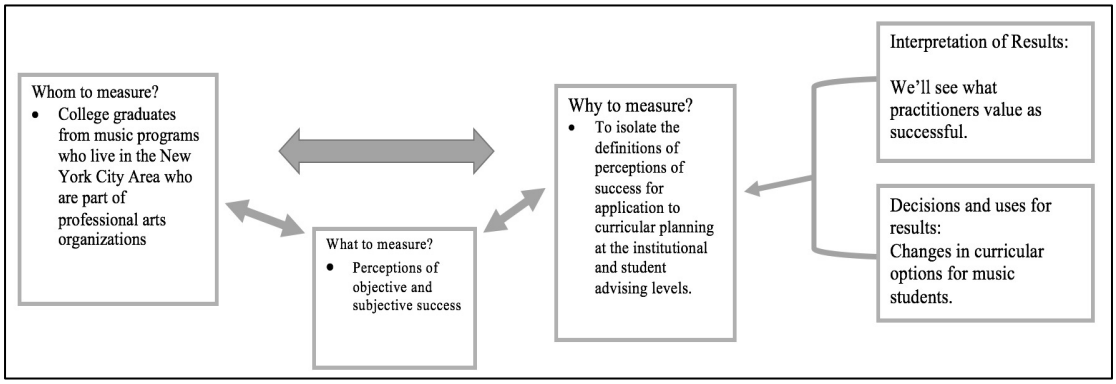


Figure 6. Conceptual Framework for Inquiry and Application of Results for this Study.

Contextual, demographic, and perceptual data were collected about the participants, and data were also collected regarding their views on the construct of success, and their post-secondary academic careers. The two groups of stakeholders and beneficiaries in the success and validity of this study are (1) students and graduates of the music schools, and (2) the institutions themselves. The latter group has much to gain from the success of the former group, as graduates who find jobs in their most desired fields of practice within

one year of graduation have been shown to exhibit more favorable attitudes to their educational institutions and the training they received.

Table 1

Comparison of Self-Referent and Other-Referent Likert-Type Survey Items

Other-referent	Self-referent
Musicians are identified as successful because of their income.	Income has an impact on my perception of my professional success.
My colleagues' success level is indicated by his or her annual pay, meaning their total income over the course of a year.	My professional success level is indicated by my annual pay, meaning my total income over the course of a year.
My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances.	My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances.
My colleagues' success level is indicated by his or her position(s), the gigs or performances they've had or been offered, or job title(s).	My professional success level is indicated by my professional position(s), the gigs or performances I've had or been offered, or job title(s).
Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.	I am successful if/when I can demonstrate an equitable work/personal life balance.
My colleagues' success level is indicated by their job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	My success level is indicated by my job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.).
My colleagues' success level is indicated by their career satisfaction. (Career satisfaction means satisfaction with one's overarching career.)	My success level is indicated by my career satisfaction (Career satisfaction refers to satisfaction with one's overarching career).

One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.	My level of success is dependent on if my talents and potential capacities are fully utilized in my career.
Musicians are identified as successful if they have exhibited artistic integrity by their own standards.	I am successful if they have exhibited artistic integrity by their own standards.

I used a 4-point Likert scale for all of my Likert scale-based questions, as the aim of the questioning was to gauge attitudinal constructs mainly reflecting satisfaction. Though Likert's original rating scale had five points, I chose a 4-point Likert scale instead of a 5-point scale because I wanted to eliminate the possibility of participants submitting neutral answers to controversial questions due to social desirability bias. There is research supporting that social desirability bias, often arising from respondents' desires to give what they perceive to be a socially unacceptable answer, can be minimized by eliminating the mid-point options from rating scales (Garland, 1991). Further, during analysis and discussion, I wanted to be able to report the response to particular items dichotomously; that is, between the two portions of response categories (agreement and disagreement). This would allow comparisons between items measuring the same sub-construct to be made, examining shifts in participant views across items generally regarding their level of agreement and specifically regarding what language or specific wording shifted the aggregate level of agreement.

The first stage in forming an item pool was the domain specification process. Figure 7 depicts the domain and how it was split into the subdomains. Subdomains specify multiple overarching constructs that I broke down a bit further into observable constructs or *specific indicators.* The four full stages; (a) Domain, (b) Subdomain, (c)

Specific indictor, and (d) Item, are displayed in Figure 7, from left to right in order from most general or least specific to most specific and least general. The stages have also been color coded for reference in the next section of this dissertation. Figure 8 illustrates the development of subdomains. The subdomains were derived from the two components of success as outlined by the literature and the need based on the research questions to relate institutional preparation to these subdomains.

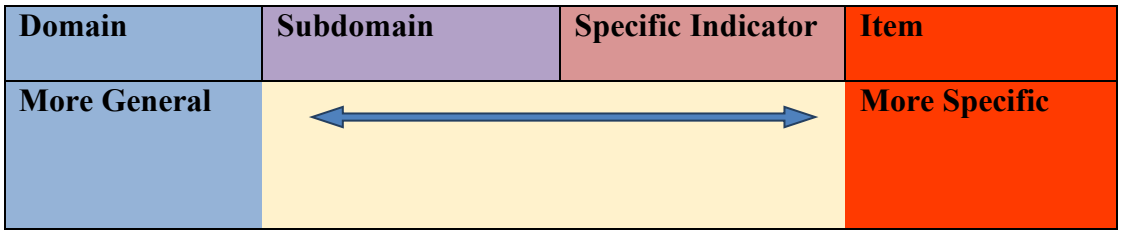


Figure 7. Four-Part Structure of Domain Specification.

Domain	Subdomains
Attitudes of Success	1. Feelings about objective success 2. Feelings about subjective success 3. Feelings about institutional preparation in relation to success

Figure 8. The Over-Arching Domain Broken Down into Subdomains.

Subdomain	Specific Indicator
1. Feelings about Objective Success	1. Recognizes and endorses indicators of objective success in others, 2. Recognizes objective indicators of success in self.
2. Feelings about Subjective Success	3. Conveys subjective feelings of satisfaction with success in others 4. Conveys subjective feelings of satisfaction with success in self

3. Feelings about Institutional Preparation in relation to success	5. Conveys feelings of Institutional responsibility to Students 6. Conveys feelings of satisfaction with their own institutional preparation.

Figure 9. Subdomains Separated into Specific Indicators.

Next, specific indicators were deduced based on Bloom's Taxonomy of Affective Domains (Bloom, 1964). Figure 9 depicts the different specific indicators and the subdomains from which they originated.

Verb usage in these specific domain indicators above was critical to the item formation which is shown in Figure 10. I determined that negatively worded items would not significantly positively impact the validity of the current research. For that reason, there are no negatively worded items, and therefore no reversed scoring needs. Each of the items also featured a citation to the portion, or portions, of the literature most closely related to what the item was trying to measure and thus served as the core model for the language used in each item.

Specific Indicators	**Items** • **Scale** ○ **Citation**
1. Recognizes and endorses indicators of objective success in others.	• Musicians are identified as successful because of their income. • My colleagues' success level is indicated by *h*is or her annual pay, meaning their total income over the course of a year. • My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances. • My colleagues' success level is indicated by his or her position(s), the gigs or performances they've had or been offered, or job title(s). ○ 4-point *Likert (SA-A-D-SD)* ○ (Judge et al. (1995); London & Stumpf, 1982)

2. Recognizes objective indicators of success in self.	• Income has an impact on my perception of my professional success.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al. (1995); London & Stumpf, 1982)
	• My professional success level is indicated by my annual pay, meaning my total income over the course of a year.
	  o 4-point *Likert (SA-A-D-S)*
	  o (Zwaan, Bogt, & Raaijmakers, 2009)
	• My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Zwaan, Bogt, & Raaijmakers, 2009)
	• My professional success level is indicated by my professional position(s), the gigs or performances I've had or been offered, or job title(s).
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al. (1995); London & Stumpf, 1982)

3. Conveys subjective feelings of satisfaction with success in others	• Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Dries et al., 2008; Zhou et al., 2012)
	• My colleagues' success level is indicated by their job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al.)
	• My colleagues' success level is indicated by their career satisfaction. (Career satisfaction means satisfaction with one's overarching career.)
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al. (1995); Zhou et al., 2012)
	• One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Frenette & Tepper, 2016)
	• Musicians are identified as successful if they have exhibited artistic integrity by their own standards.
	  o *4-point Likert (SA-A-D-SD)*
	  o *(Pinheiro & Dowd, 2009)*

4. *Conveys subjective* feelings of satisfaction with success in self	• I am successful if/when I can demonstrate an equitable work/personal life balance. o 4-point *Likert (SA-A-D-SD)* o (Dries et al., 2008; Zhou et al., 2012) • My success level is indicated by my job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.). o 4-point *Likert (SA-A-D-SD)* o (Judge et al. (1995)) • My success level is indicated by my career satisfaction (Career satisfaction refers to satisfaction with one's overarching career.). o *4-point Likert (SA-A-D-SD)* o (Judge et al. (1995); Zhou et al., 2012) • My level of success is dependent on if my talents and potential capacities are fully utilized in my career. o 4-point *Likert (SA-A-D-SD)* o (Frenette & Tepper, 2016) • I am successful if they have exhibited artistic integrity by their own standards. o 4-point Likert (SA-A-D-SD) o (Pinheiro,& Dowd, 2009)
5. Conveys feelings of Institutional responsibility to Students	• Institutions are responsible for educating their students on career norms. o 4-point *Likert (SA-A-D-SD)* o (SNAAP, 2016; Zwaan, Bogt, & Raaijmakers, 2009) • Institutions are responsible for instilling the Importance of an adequate work/life balance in their students. o 4-point *Likert (SA-A-D-SD)* o (Dries et al., 2008; SNAAP, 2016; Zhou et al., 2012) • Institutions are responsible for educating their students on career satisfaction. o 4-point *Likert (SA-A-D-SD)* o (Judge et al. (1995); SNAAP, 2016; Zhou et al., 2012) • Institutions are responsible for educating their students on Job satisfaction. o 4-point *Likert (SA-A-D-SD)* o (SNAAP, 2016; Judge et al. (1995); Zhou et al., 2012)

6. Conveys feelings of satisfaction with their own institutional preparation.	• I feel as if my institution(s) did in adequate job of educating me on career norms.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (SNAAP, 2016; Zwaan, Bogt, & Raaijmakers, 2009)
	• I am satisfied with how my institution(s) instilled the importance of an adequate work/life balance in me.
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Dries et al., 2008; SNAAP, 2016; Zhou et al., 2012)
	• My institution(s) adequately educated me on career satisfaction. (Career satisfaction refers to satisfaction with one's overarching career.)
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al. (1995); SNAAP, 2016; Zhou et al., 2012)
	• My institution(s) adequately educated me on job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)
	  o 4-point *Likert (SA-A-D-SD)*
	  o (Judge et al. (1995); SNAAP, 2016; Zhou et al., 2012)

Figure 10. Specific Indicators and Associated Survey Items.

Participants and Recruitment

In order to participate in the study, all participants were required to be members of the local 802 American Federation of Musicians Union during the period between May 13th, 2017 and June 14th, 2017. By being a part of this union the participants were indicating that they were adults working in some capacity as professional performing musicians in the area surrounding New York City. No constraints were put on where these musicians actually lived. Instead I used their current location of residence, where they identify as where they are from, and where they went to college as a data points to field my third research question.

Of the 5702 Union members who were sent emails asking for their participation in the survey, 451 participants started the survey, however 326 participants completed the survey, yielding a response rate of 5.7 percent. Though this rate may be seen as low, the robust sample size allows for some confidence in the findings. I chose to continue with the analyses knowing that my findings would not be fully representative of all of the music professionals in New York City, but that they may still inform the field. The solicitation email can be found in Appendix A. The open-ended items did not require answers, and thus 95 of the participants left responses to only the Likert-type questions and did not engage with any of the open-ended questions. Though this has no impact on the validity of the Likert type questions or the open-ended questions, this does raise questions about why participants were unwilling to engage with the survey.

The median age of the participants was 50 years old, and the most commonly reported age was 63 years old. The youngest participant was 24 years old, while the oldest was 76 years old. The median range of time that the participant pool indicated that they have been professionally working in the New York City area was 21-25 years. The most commonly reported range of time for this same parameter was 6-10 years. Seventy (n = 70) female participants engaged with the survey, while 157 (n = 157) males responded to the survey. Three participants (n = 3) elected "other" as the gender selection that described them best, and one participant (n = 1) chose not to disclose their gender.

One hundred ninety-five (n = 195) of the participants identified as White or Caucasian. Ten (n = 10) of the participants identified as Black or African American. Four (n = 4) of the participants identified as Hispanic or Latino. Six (n = 6) of the participants identified as Asian or Pacific Islander. Lastly, Sixteen (n = 16) participants identified as

some combination of the aforementioned ethnic and racial options or as “other,” denoting an ethnicity or race that was not listed among the survey instrument options.

Instrumentation

The instrument was constructed and facilitated via Qualtrics, a cloud-based online survey software that is available for all Teachers College students and researchers. Demographic information, in coordination with IP address tracking technology and email links that are unique to each participant, were used to ensure that no participant completes the survey more than once.

The survey included 26 Likert-type questions and seven open-ended questions. The Likert-Type items were conveyed to the participants in six sections of four and five questions each. The questions in each of the sections progressed in specificity regarding the subdomain. For example, the first grouping of questions, the participants are asked their general feelings on the topic of income weighing into their identification of success in musicians. The two questions that follow increase in specificity in that they ask the participants how they feel about specific monetary qualifiers like high short-term income or high long-term income weigh into this same identification. Lastly, in this grouping the survey asked participants how they felt that particular gig placements or offerings weighed into their identification of musicians as successful. This survey item reflects an objective qualifier categorized along with income in the Judge et al. (1995, p. 5) framework.

In order to answer the open-ended questions, the participants had to write words, sentences or phrases in an open box in the Qualtrics software. Optimizing the flow of the

survey items, the researcher selected an open-ended item designed to understand how participants felt about institutional preparation to be the first item of the second section. This item immediately followed two groups of Likert-type questions asked participants for their opinions on their own institutional preparation and institutional responsibility to teach career norms and preparedness. The data was collected and analyzed within the timeline given in Figure 11.

Early April 2017:	Advanced Report
Late April 2017:	Conduct Pilot Study & Conduct Content Validation
Fall 2017:	Work on survey construction
Spring 2018:	Have Advanced Hearing revisions complete
April 2018:	Seek IRB approval
April 2018:	Send survey to participants
May 2018 – January 2019:	Analysis of data
February 2019:	Reporting of results
March 2019:	Preparation for Oral Defense
April 2019:	Dissertation Defense

Figure 11. Data Collection and Synthesis Timeline for Dissertation.

Analysis Procedures

The analysis procedures used in the current research are illustrated in Table 2.

Table 2

Analysis Procedures

Research Questions	Data Collected	Analysis
1. How do musicians define success?		
1a. Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) framework?	Likert-Type survey items & Open-ended survey items	Descriptive analysis & Content analysis
1b. How do participants perceive success differently in themselves then they do with others?	Likert-Type survey items & Open-ended survey items	Descriptive analysis & Content analysis

2. In what ways do musicians attribute success to their preparation?	Likert-Type survey items & Open-ended survey items	Descriptive analysis & Content analysis
3. How does geographic location impact a musician's perceptions about success, if at all?	Geographical information from survey in tandem with Likert-Type Survey items	Descriptive analysis & Content analysis

Analysis of Likert-Type Items

After the conclusion of the collection of the survey data, all qualifying markers denoting the participant's names or IP address information were deleted. The Likert-Type items were the first to be analyzed and the analysis was done by three means. The first was a comparison of the responses to a single question. This process simply weighed the different Likert options, and the responses they garnered, against one another. This was done by the Qualtrics Software. The second analytical process looked for trends or discrepancies in the item groupings that were supposed to measure the same construct. The third process of analysis that was undertaken to examine the Likert-Type data was the construction of cross tabulation tables that included two items that were asking for participant opinions on the same theme when it was portrayed as a Likert-type item in two ways. The only difference between the two Likert-type items being compared was that one referenced the participant themselves, and the other item referenced the participant's peers. These tables were constructed and analyzed to answer the second part of the Research Question #1, which asks: How do participants perceive success differently in themselves than they do in others? The tables, held the participants' response to the self-referent item on one axis and the other-referent item on the opposing

axis. The four Likert options used for the survey instrument were then placed on the tables in a mirroring fashion starting with *strongly disagree* at the origin, the place where the two axis meet in the upper left corner of each table, and outwardly growing in agreement. Figure 12 is an example of a cross tabulation table that includes a color-coded guide to the values that were found in each cell. The cross tabulation was calculated automatically in Qualtrics and served to explore the relationship between the categorical variables.

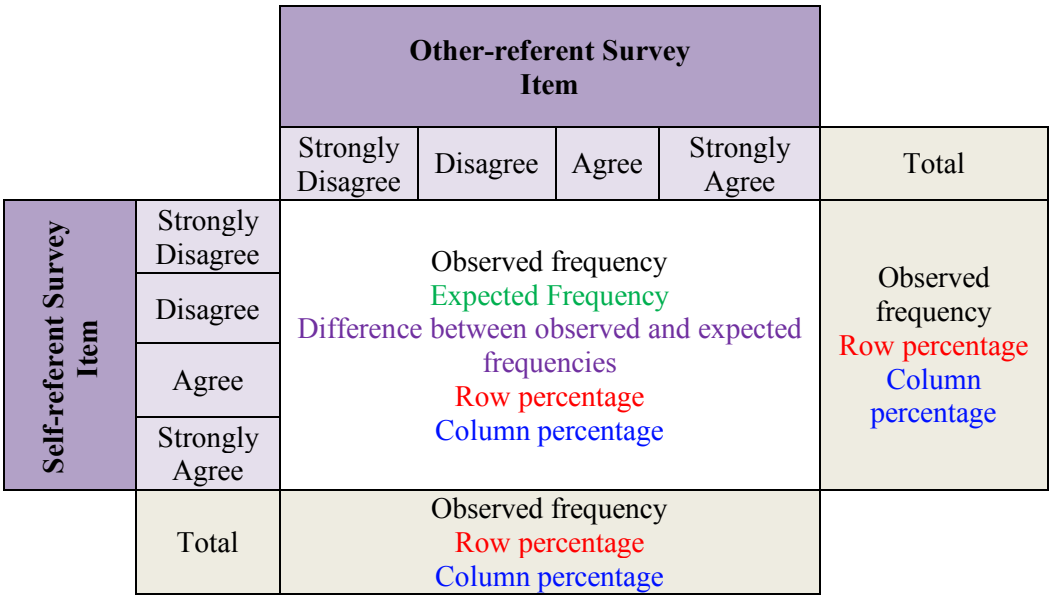


Figure 12. Cross Tabulation Guide Depicting Color-Coded Cell Value Types

It was assumed that the relationship between the two observations of the subdomain was direct in nature, though the axes of the tables are in the upper left corner. The researcher's assumption was that there would be no difference between the way the participants felt about a particular subdomain as it pertained to themselves and the way the participants felt about that same subdomain as it pertains to others. If correct, a slope from the upper left corner of the table to the lower right corner could be made. This is depicted in Figure 13 as a blue arrow.

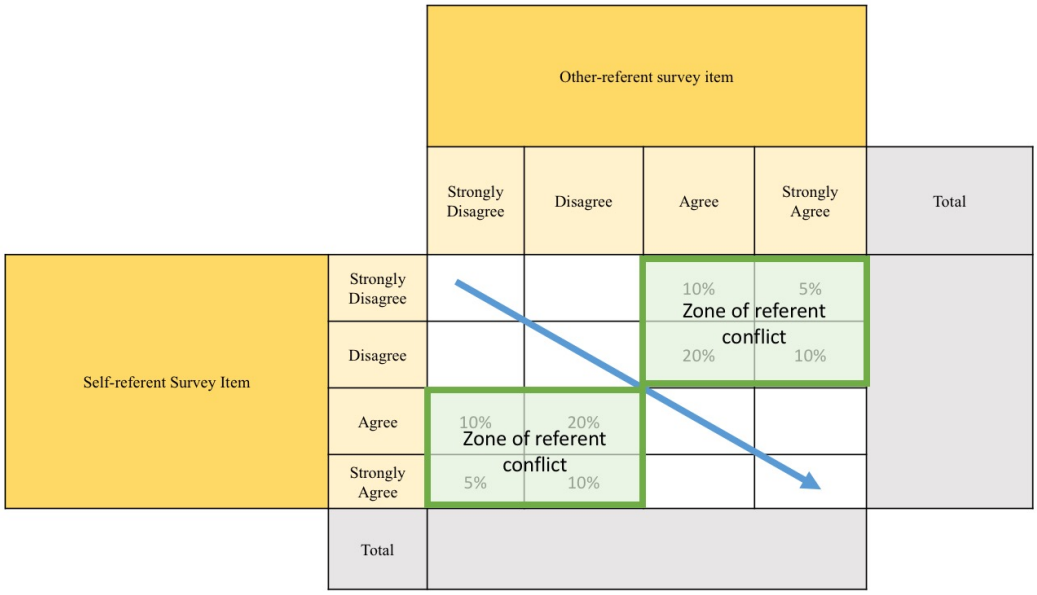


Figure 13. Cross Tabulation Table Guide Showing Zones of Referent Conflict

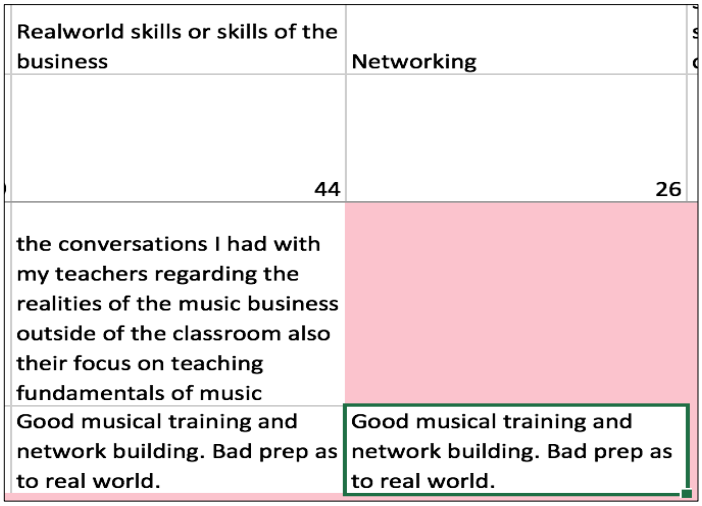
The green areas described in Figure 13 as Zones of Referent Conflict are where data points can be found reflecting the responses of participants whose self-referent and other-referent notions on a particular subdomain were not consistent and differed dichotomously across the line of one's agreement with the subdomain itself. That is, the respondents agreed with the prompt as it referred to either themselves or their peers and disagreed with the subdomain when the opposing referent item was posed to them. The percentages in the green boxes represent the level at which the respondent pool would have had to have shown a particular pattern of responses to be viewed as important. The percentages there are the minimum percentage needed of the responses corresponding to that row, and that column. Those percentages were calculated separately and are a facet of each cross tabulation. Thus, in order to be selected for further consideration, a particular pair of responses would have to meet the percentage-based threshold for both

the other referent response data as well as the self-referent response data, separately. Figure 13 is explained in more detail in Chapter IV, where the data from the figures is reported.

Analysis of Open-Ended Items

Content analysis was conducted with the open-ended questions on the survey instrument to categorize the open-ended data for further analysis (Leary, 2012). The goal of this step in the process of analysis was to classify words and phrases into more focused meaningful categories that were intended to answer the research questions. This process involved taking the participant responses and separating them into tables of responses to single survey items. Then, creating column headers denoting themes as they emerged from the pool of data, and pasting the responses into the columns. Often, as the responses would portray more than one value or theme, they would be pasted into more than one column. In the reporting stage, however, if a single response portrayed more than one theme, it was either broken apart into coherent complete statements, or attributed to the dominant theme of the response. As the columns accumulated responses, a tally of the attributed responses was kept by a formulaic counter in the Excel spreadsheet that was used to hold the data. Figure 14 depicts two columns, their column header themes, column tallies, and two responses, one of which was attributed to two columns.
Once the responses were attributed to their appropriate theme columns, the columns were examined for similarities and combined where appropriate. The reporting done in Chapter IV reflects these responses and the themes that were identified. The geographical items on the survey instrument asked the participant for three main points about two locations. The two locations in question were the city or town that the participants felt were their

hometown, and the city or town that they currently lived in at the time of taking the survey. For each of these locations, the participants were asked for the name of the town or city, the state in which the town or city was located, and the zip code associated with their address in that town or city. The six data points gathered from the participants were used to generate eight more data points, four of which would be pertaining to each of the aforementioned towns or cities. For both the hometown, and current place of residence, the new data points were; (a) population, (b) population density per square mile, (c) the nearest city with more than one million residents, and (d) distance to nearest city with more than one million residents. All of the generated data points were done so using the most recent and accurate United States Census estimates available. Although the Census is done every 10 years, the U.S. Census provides estimates for most towns and cities on a yearly basis. For cities outside of the United States, the current research relied on data from the country of the city in question. In every case, there was a census within the past 10 years from which to draw population-based data.



Realworld skills or skills of the business	Networking	
44	26	
the conversations I had with my teachers regarding the realities of the music business outside of the classroom also their focus on teaching fundamentals of music		
Good musical training and network building. Bad prep as to real world.	Good musical training and network building. Bad prep as to real world.	

Figure 14. Depiction of the Coding Process – Participant Responses Containing More than One Code.

These data points were then used to compartmentalize the Likert-type responses into groups. For each one of the aforementioned generated data points, a table was made that split all of the participant rows into quartiles based on the geographical variables. Once in these quartiles, the Likert-type items were broadened into dichotomous factions that reflected either agreement with the prompt or disagreement with a particular prompt. These dichotomous reductions of the 4-point Likert scale were then conveyed as percentages of agreement with a prompt across the four geographically-based quartiles, and linear trends were isolated. Lastly, if there were any other major points that emerged during the analysis, they are identified in Chapter IV and discussed in Chapter V.

Chapter IV

RESULTS

The purpose of the study was to more fully understand how musicians, and more specifically, those who had opted into the New York City chapter of the Local American Federation of Musicians Union, define successful careers and the attributes, habits, traits, and skills that make up successful careers, as well as the role of the participants' institutional preparation in their overall conceptualization of their own job preparation, success, and career trajectory. This investigation was undertaken in order to more fully understand the current job industry as it pertains to musicians, as well as to explore the role institutions may have in preparing their students by availing them of opportunities to learn about careers and broaden their perceptions of career success. All information was collected as a means of answering the primary research questions that guided this investigation. Those research questions are as follows:

1. How do musicians define success?
    a. Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) Framework?
    b. How do participants perceive success differently in themselves than they do in others?
2. In what ways do musicians attribute success to their preparation?
3. How does geographic location impact a musician's perceptions about success, if at all?

This chapter presents the results of the survey in three sections, rather than presenting answers to the research questions. The section first is that of data reflecting responses to Likert-type questions from 326 participants (n = 326). The second section consists of cross tabulations of survey data reflecting measurements of the same theme as participants reflected on items pertaining to themselves versus pertaining to others. Finally, the third section consists of the open-ended statements submitted by 231 participants (n = 231). Demographic and geographical information about the participants will also be presented.

Likert-Type Survey Items

The Likert-type items of the survey instrument were grouped into themes (or the sub-constructs they were intended to measure) Each was asked twice, almost identically, to reflect the views of the participants about the construct of success as they saw it applying to themselves (self-referent) and also as to how they saw it applying to others (other referent). Items were presented in parallel order in the survey instrument because it was understood that the participants would be deepening their understanding of the terms and specific indicators as they progressed through the instrument. Further, all of the Likert-type items were featured on the same webpage so that the participants could adjust their answers if they gained new insight on how they recognized or endorsed any of the specific indicators as they moved through the survey. An example of the parallel items can be found in Table 3, which portrays the responses of the participants to the two sub-construct indicators; (1) recognizes and endorses indicators of objective success in others, and (2) recognizes objective indicators of success in self.

Table 3

Sub-construct Indicator Comparison

Question	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by his or her pay per performance.	10.43%	34	44.79%	146	38.96%	127	5.83%	19	326
My professional success level is indicated by my pay per performance.	7.67%	25	43.56%	142	38.96%	127	9.82%	32	326

This section will also include dichotomous comparisons of the participants' views within constructs. This means that strongly agree and agree were grouped and strongly disagree and disagree were grouped so only two groups were compared: Those who agreed and those who disagreed. If in a particular sub-construct, the majority of the views shifts across the line in the center of the four Likert-type items, from *agree* to *disagree* for example, this shift is reported.

The first of the Likert-type items asked if the participants viewed income as the dominant component of success as they perceived it in other musicians. The majority of respondents (n = 176; *53.99%*) agreed that musicians are identified as successful because of their income. The full results from this item are listed in Table 4.

Table 4

Likert-Type Item 1

Question #1	SD	n	D	n	A	n	SA	n	Total n
Musicians are identified as successful because of their income.	10.12%	33	35.89%	117	45.40%	148	8.59%	28	326

Although the previous item asked participants about income more generally as a facet of how they identify a musician as successful, this item references annual pay. This shift in focus prompted a 5.83% change from participant's responses from *agree* and *strongly agree* to *disagree* and *strongly disagree*, also changing the majority of responses to fall into the disagree category with an aggregate 51.84% (*n* = 169), shown in Table 5.

Table 5

Likert-Type Item 2

Question #2	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by his or her annual pay, meaning their total income over the course of a year.	9.51%	31	42.33%	138	43.56%	142	4.60%	15	326

On the third item, participant views shifted further toward disagreement with the notion of incorporating compensation into their value of success in their peers. The

disagreeing views on this particular item make up 55.22% (*n* = 180) of the responses. The full details are seen in Table 6.

Table 6

Likert-Type Item 3

Question #3	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances.	10.43%	34	44.79%	146	38.96%	127	5.83%	19	326

The data from the fourth item reverses course from the previous items as the prompt was focused on performances and job titles or positions. Even though, as per the Judge et al. (1995, p. 5) framework, these still qualify as objective measures of success, the participants overwhelmingly responded in agreement with the prompt (*n* = 301, 92.33%), leaving only 7.67% (*n* = 26) in the disagree faction. Table 7 reflects the participant's responses to survey item 4.

The second set of Likert-type items examined objective qualifiers as the respondents perceived them in themselves. The first of the items in this section, listed as item number 5 in the instrument, was a restatement of the first item in the last section.

However, this item received responses of agreement from 82.82% (*n* = 270) of the participants.

Table 7

Likert-Type Item 4

Question #4	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by his or her position(s), the gigs or performances they've had or been offered, or job title(s).	1.84%	6	5.83%	19	52.45%	171	39.88%	130	326

Table 8

Likert-Type Item 5

Question #5	SD	n	D	n	A	n	SA	n	Total n
Income has an impact on my perception of my professional success.	3.99%	13	13.19%	43	61.96%	202	20.86%	68	326

The responses to the following two items, numbers six and seven, are more normally distributed, meaning that the data is more centrally focused across the ordinal spectrum. The next table, Table 9, depicts the responses to the questions related to how the participants perceived annual pay and pay-per-performance impacting their views of

their own career success. The last Likert-type item of the second section asked participants about their view of whether their own professional success was indicated by their professional title(s) or positions or what performance opportunities they had either been offered or taken. The vast majority of participants, 92.94% (*n* = 203) to be more specific, agreed with this statement, making it the single most agreed-with sub-construct indicator across the entire survey instrument.

Table 9

Likert-Type Items 6 and 7

Questions 6 & 7	SD	n	D	n	A	n	SA	n	Total n
My professional success level is indicated by my annual pay, meaning my total income over the course of a year.	7.36%	24	35.28%	115	45.40%	148	11.96%	39	326
Dichotomous Totals for Item Six	42.64% Disagree 139 of the participants				57.36% Agree 187 of the participants				
My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances.	7.67%	25	43.56%	142	38.96%	127	9.82%	32	326

Dichotomous Totals for Item Seven	51.23% Disagree 167 of the participants	48.78% Agree 159 of the participants

When the responses to the items are viewed dichotomously, considering only if the participants generally agreed or disagreed and not the degree to which they did so, the item asking participants about their views on annual pay shows that 57.36% (*n* = 187) of participants viewed it as an indicator of success. However, 48.78% (*n* = 159) of participants viewed the ability to garner large payments per performance as an indicator of success. This marks a shift in the majority perception.

Table 10

Likert-Type Item 8

Question #8	SD	n	D	n	A	n	SA	n	Total n
My professional success level is indicated by my professional position(s), the gigs or performances I've had or been offered, or job title(s).	1.23%	4	5.83%	19	46.93%	153	46.01%	150	326

The third and fourth sections of the Likert-type questions focused on the participant's views about how subjective qualifiers of success impacted their overall perception of one's career success. The third section asked other-referent questions and the fourth section asked self-referent questions. As in the previous two sections of the survey instrument, the wording of the two items that measured the same specific indicators

within the sub-construct was kept as close as possible. The majority of respondents (*n* = 181; 55.52%) agreed with the prompt that the ability of others to demonstrate an equitable work/life balance constituted success. The responses to the first item are depicted in Table 11. Table 12 illustrates the responses to item 10, a survey item asking participants for their views on the importance of job satisfaction in their overall view of the success of their peers. The majority of the respondents (*n* = 170; 52.15%) selected the "agree" Likert item, and a total of 69.63% (*n* = 227) participants selected responses in agreement with the prompt.

Table 11

Likert-Type Item 9

Question #9	SD	n	D	n	A	n	SA	n	Total n
Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.	10.43%	34	34.05%	111	42.02%	137	13.50%	44	326

Table 12

Likert-Type Item 10

Question #10	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by their job satisfaction.	3.68%	12	26.69%	87	52.15%	170	17.48%	57	326

The language used in item number eleven draws a difference between job satisfaction, typically a short-term measure of one's satisfaction with their current work situation, and career satisfaction, which refers to one's overarching career. To this item, 82.21% (n = 268) of participants responded in agreement with the prompt. The full details of the participants' responses to item eleven are listed in Table 13.

Item number 12 was an other-referent question that asked participants about how their perception of another musician's success might have been impacted by the extent to which that person's talents and capacities have been utilized. 75.76% (n = 247) of respondents indicated that they agreed with the notion that the utilization of the aforementioned personal attributes impacted their perception of success as it pertains to others.

Table 13

Likert-Type Item 11

Question #11	SD	n	D	n	A	n	SA	n	Total n
My colleagues' success level is indicated by their career satisfaction.	2.45%	8	15.34%	50	58.90%	192	23.31%	76	326

Table 14

Likert-Type Item 12

Question #12	SD	n	D	n	A	n	SA	n	Total n
One's level of success is dependent on if one's talents and potential	4.29%	14	19.94%	65	48.77%	159	26.99%	88	326

capacities are fully utilized in his or her career.									

The last Likert-type item dealing in the section of the survey instrument assigned to measures of other-referent perceptions of subjective success was focused on the recognition of a standard of artistic integrity and the observation of a musician exhibiting indicators associated with that personalized standard. The majority of participants (*n* = 247; 75.77%) agreed with the notion of success being partially attributed to one's ability to exhibit personalized measures of artistic integrity while 24.24% (*n* = 79) of participants disagreed with the prompt. Table 14 outlines the results of this item.

The fourth section of survey items was focused on self-referent perceptions of subjective career success. These items were numbers 14 through 18 on the survey instrument but are numbered as 4.1 through 4.5 below in table 15. The first three items all garnered majority aggregate responses in the, "agree" Likert item. They also each received less than 5% of a response to the, "strongly disagree" option.

Table 15

Likert-Type Item 13

Question #13	SD	n	D	n	A	n	SA	n	Total n
Musicians are identified as successful if they have exhibited artistic integrity by their own standards.	2.15%	7	22.09%	72	44.17%	144	31.60%	103	326

The first item listed in Table 15 asked participants about the impact of their ability to demonstrate an equitable work/personal life balance on their perception of success within themselves. 80.37% (*n* = 262) participants responded in agreement to this prompt. The second question in this section asked participants about their job satisfaction, a more short-term assessment of one's satisfaction with their work, while the third question asked about career satisfaction, which is more focused on the overarching view of one's career. 79.45% (*n* = 259) of participants answered in agreement with question 15 from table 15. That level of agreement shifted rather sizably for question 16 from Table 15 in which 91.72% (*n* = 299) of participants agreed with the prompt that their success level is indicated by their overarching career satisfaction.

Table 16

Likert-Type Items 14 through 16

Questions Items	SD	n	D	n	A	n	SA	n	Total n
I am successful if/when I can demonstrate an equitable work/personal life balance.	3.07%	10	16.56%	54	52.15%	170	28.22%	92	326
My success level is indicated by my job satisfaction.	1.84%	6	18.71%	61	51.23%	167	28.22%	92	326
My success level is indicated by my career satisfaction	1.23%	4	7.06%	23	53.68%	175	38.04%	124	326

Survey item number 17 asked participants about it they felt that the utilization of their talents and capabilities factored into their view of their own success. The majority (*n* = 273; 83.74%) of respondents agreed with the prompt and 16.26% (*n* = 53) of participants either selected that they disagreed or strongly disagreed from the Likert options. Table 16 outlines the results to this survey item.

Table 17 illustrates the responses to the last self-referent survey question regarding subjective career success. It referenced the participant's own standards of artistic integrity and more specifically asked them if they would feel successful if they had executed on those standards. The majority of participants (*n* = 288; 88.34%) elected either of the options denoting that they agreed with this notion. Also notable here is that this item and item 4.3, listed in Table 15, tied for having the smallest faction of participants select the strongly disagree option. In both cases, only four participants, or 1.23% of the sample population, selected the option.

Table 17

Likert-Type Item 17

Question #17	SD	n	D	n	A	n	SA	n	Total n
My level of success is dependent on if my talents and potential capacities are fully utilized in my career.	2.15%	7	14.11%	46	44.48%	145	39.26%	128	326

Table 18

Likert-Type Item 18

Question #18	SD	n	D	n	A	n	SA	n	Total n
I am successful if I have exhibited artistic integrity by my own standards.	1.23%	4	10.43%	34	42.02%	137	46.32%	151	326

The next section presents the results from a grouping of questions focus on the participants' views on institutional responsibility for outcomes in graduates, the scope of these outcomes is limited to career success understandings, not objective results. The first item in this grouping asked participants if they felt that institutions were responsible for educating their students on career norms. The majority, more specifically 56% (n = 183), of the participants, elected the, "agree" option, and an additional 26.69% (n = 87) of participants said that they, "strongly agreed" with the prompt. The full results of this survey can be viewed in Table 18.

Table 19

Likert-Type Item 19

Question #19	SD	n	D	n	A	n	SA	n	Total n
Institutions are responsible for educating their students on career norms.	2.15%	7	15.03%	49	56.13%	183	26.69%	87	326

The results to item 20 are detailed in Table 19. The prompt for this item asked participants about their views on the responsibilities of institutions to instill the

importance of an adequate work/life balance in their students. 59.20% (*n* = 193) of participants responded affirmatively that they agree that institutions do bear this responsibility. Likert-type items 21 and 22 were aimed at very similar specific indicators, and those showed very little variance between them. The first of these items asked participants about the responsibility of institutions for educating their students on career satisfaction, previously outlined in the instrument as the overarching view of one's career. To this item, 61.35% (*n* = 200) of the participants thought the institution was responsible for this. To the second item, which asked participants about the responsibility of institutions for educating their students on job satisfaction, 59.20% (*n* = 193) of the participants agreed with the notion. This very slight shift can also be seen in the low variance between the Likert choices for each of the survey questions.

The next and last section of Likert-type questions plays a similar self-referent role to the preceding group of questions that the even numbered sections have played to the sections that have preceded them up until this point. This particular grouping of items was focused on probing the participants about their perceptions of how their institutional preparation prepared or educated them on the different facets of subjective success, music career norms, and work/life balance. The first item is listed in Table 21. It asked participants if they felt that their institutional preparation educated them properly on the career norms they would face in the field. To this question, 63.8% (*n* = 208) of participants said that they did not feel that their institutional preparation adequately educated them.

Table 20

Likert-Type Item 20

Question #20	SD	n	D	n	A	n	SA	n	Total n
Institutions are responsible for instilling the Importance of an adequate work/life balance in their students.	3.99%	13	36.81%	120	43.56%	142	15.64%	51	326

Table 21

Likert-Type Items 21 and 22

Questions 21 & 22	SD	n	D	n	A	n	SA	n	Total n
Institutions are responsible for educating their students on career satisfaction.	5.21%	17	33.44%	109	47.85%	156	13.50%	44	326
Institutions are responsible for educating their students on Job satisfaction.	5.83%	19	34.97%	114	46.32%	151	12.88%	42	326
Change between Survey Items	0.62%	2	1.53%	5	1.53%	5	0.62%	2	

Table 22

Likert-Type Item 23

Question #23	SD	n	D	n	A	n	SA	n	Total n
I feel as if my institution(s) did an adequate job of educating me on career norms.	22.70%	74	41.10%	134	31.90%	104	4.29%	14	326

Table 23

Likert-Type Item 24

Question #24	SD	n	D	n	A	n	SA	n	Total n
I am satisfied with how my institution(s) instilled the importance of an adequate work/life balance in me.	27.61%	90	49.08%	160	20.55%	67	2.76%	9	326

Table 24

Likert-Type Items 25 and 26

Question 25 & 26	SD	n	D	n	A	n	SA	n	Total n
My institution(s) adequately educated me on career satisfaction.	24.23%	79	47.55%	155	25.46%	83	2.76%	9	326
My institution(s) adequately	23.93%	78	49.39%	161	24.23%	79	2.45%	8	326

educated me on job satisfaction.

Survey item 24, listed in Table 22, asked participants if they were satisfied with how, and more importantly if, their institutional preparation instilled the importance of an adequate work/life balance in them. More than three quarters 76% (n = 250) of participants said *no,* and disagreed with the prompt via either the, "disagree" option or the, "strongly disagree" option.

Likert-type items 25 and 26 focus on very similar specific indicators, and thus are depicted in Table 23 together. The first of these items asked participants about the adequacy of preparation on the topic of career satisfaction they felt they received from the academic institutions which they attended. The second of these items asked participants about the adequacy of preparation on the topic of job satisfaction they felt they received from the academic institutions which they attended. There was little variance between the responses to the two items in that when the responses were considered dichotomously, the majority of participants disagreed with both prompts. Seventy-one percent (n = 234) of participants responded that they did not feel that their educational institutions adequately prepared them on the topic of career satisfaction, and 73.32% (n = 239) participants responded that they did not feel that their educational institutions adequately prepared them on the topic of job satisfaction.

Comparisons of Self-Referent and Other-Referent Likert-Type Survey Items

The next section will include descriptions and illustrations of data showing how the participants responded to two similar survey items when compared with one another.

The purpose is to understand how questions referencing a particular subdomain were interpreted differently when the participants were asked how the subdomain related to them as opposed to how it related to their peers. Each section of items on the survey included other-referent questions and self-referent questions for the purpose of this comparison and in order to answer the second component of the first research question, which asked; *how do participants perceive success differently in themselves than they do in others?* In all of these comparative sections of the survey, the wording of the items that measured the same specific indicators within the sub-construct was kept as close, between the two sections, as possible. Items in which the components differed the most did so only for the purposes of readability, and in order to mitigate error due to participant misunderstanding.

Each of the tables in this section is a cross tabulation of responses to the two items that correspond to the other-referent and self-referent components of the specific indicators of the subdomains in question. In this section, the items will be referred to in their subdomain and specific indicator numbers, a two-part number that features the subdomain on left side of a decimal point, and the specific indicator associated with that subdomain on the right side of a decimal point. For a chart that outlines how these subdomains and specific indicator numbers correspond with the survey item numbers, see *Appendix D*. In each of these tables, the self-referent item is listed on the left side with its data tabulated in rows, while the other-referent date is listed on the top of each table with its data depicted in columns. A major difference between this section of the dissertation and the previous section is that comparisons between data points in this section will refer to the exact same participant instead of shifts in the majority perception. Figure 15

depicts the different elements of each of the tables that are to follow. Each of the center boxes with a white background represents a section of the participant population that answered a particular way on each one of the items listed, and the boxes include the following information which is color coded to what it will represent in the tables as well.

1. (Black) The observed frequency of responses
2. (Green) The expected frequency of responses based, statistically on the total number of responses in the column and the total number of responses in the row that a particular sect of responses is in divided by the total number of responses.

$$\text{Expected Frequency} = (C \times R) / T$$

Expected Frequency = (Column Total x Row Total) / Total Responses

3. (Purple) The difference in between the observed frequency and the expected frequency.
4. (Red) The percentage of respondents that elected a particular other-referent response as it pertains to the other respondents who selected other other-referent responses but also selected the same self-referent survey item.
5. (Blue) The percentage of respondents that elected a particular self-referent response as it pertains to the other respondents who selected other self-referent responses but also selected the same other-referent survey item.

Because the survey items featured the same four Likert-type response options, the relationship between the two observations of the subdomain is assumed to be direct. The axes of the tables are in the upper left corner, so the hypothetical line which most of the responses will follow if the participants chose the same responses to reflect the

specific indicators in themselves as they did in others, will slope from the upper left corner of the table to the lower right corner. This is depicted in Figure 16 as a blue arrow. The green areas described in Figure 16 as Zones of Referent Conflict are where data points can be found reflecting the responses of participants whose self-referent and other-referent notions on a particular subdomain were not consistent and differed dichotomously across the line of one's agreement with the subdomain itself (i.e., the respondents agreed with the prompt as it referred to either themselves or their peers and disagreed with the subdomain when the opposing referent item was posed to them).

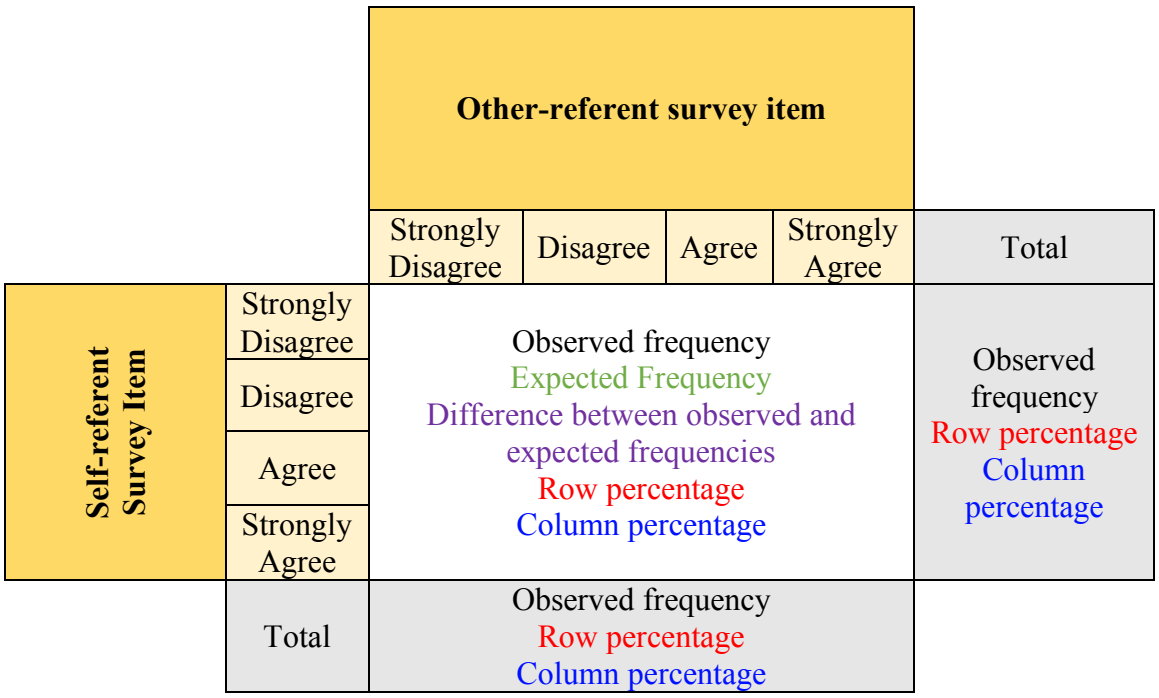


Figure 15. Cross Tabulation Guide Depicting Color-Coded Cell Value Types.

In each of the zones, percentages indicate to what level the particular section of participants needed to represent the row and column totals separately and concurrently in order to be considered important. The four components of the zones were split into three

subsections. The quadrant of the zones closest to the center of the table had the highest threshold because it was more likely for participants to move between the middle Likert items and those representing the poles of agreement or disagreement. The boxes furthest from the center of the table bear the lowest threshold, needing only 5% of their row and column totals to be considered important. The two boxes *in between* the two aforementioned subsections needed 15% of the row and column totals to be identified by the researcher as important.

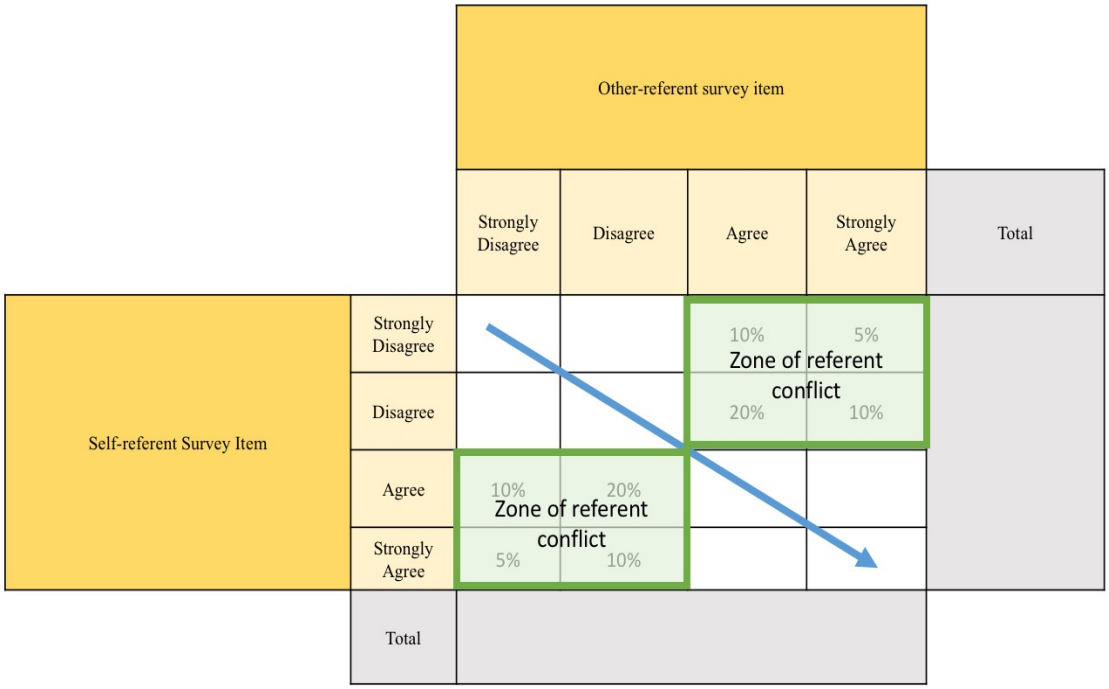


Figure 16. Comparison of Data on Subdomain Descriptions.

Survey items 1.1 and 2.1 sought to understand the specific indicator associated with valuing overall income as a part of the measure of one's success. The items and responses to those items are outlined in Figure 17. A data point of significance in regards to this cross tabulation is that 77 of the respondents (23.62%) agreed with the prompt that income has an impact on their perception of their own professional success but disagreed

with the notion that musicians are identified as successful because of their income. None of the other response combinations qualified as important based on the aforementioned criteria for the cells in the zones of referent conflict.

		Musicians are identified as successful because of their income.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
Income has an impact on my perception of my professional success	Strongly Disagree	8 1.32 6.68 61.54% 22.24%	3 4.67 -1.67 23.08% 2.56%	1 5.90 -4.90 7.69% 0.68%	1 1.12 -0.12 7.69% 3.57	13 100.00% 3.99%
	Disagree	9 4.35 4.65 20.93% 27.27%	24 15.43 8.57 55.81% 20.51%	10 19.52 -9.52 23.26% 6.76%	0 3.69 -3.69 0.00% 0.00%	43 100.00% 13.19%
	Agree	13 20.45 -7.45 6.44% 39.39%	77 72.50 4.50 38.12% 65.81%	105 91.71 13.29 51.89% 70.95%	7 17.35 -10.35 3.47% 25.00%	202 100.00% 61.96%
	Strongly Agree	3 6.88 -3.88 4.41% 9.09%	13 24.41 -11.41 19.12% 11.11%	32 30.87 1.13 47.06% 21.62%	20 5.84 14.16 29.41% 71.43%	68 100.00% 20.86%
	Total	33 10.12% 100.00%	117 35.89% 100.00%	148 45.40% 100.00%	28 8.59% 100.00%	326 100.00% 100.00%

Figure 17. Cross Tabulation of Items 1.1 and 2.1.

The survey items in the first and second sections of the survey asked respondents for their opinions on the impact of annual pay on their perception of success. Figure 18 depicts a cross tabulation of the responses so items 1.2 and 2.2. Forty-five participants said that their level of professional success was indicated by their annual pay while also saying that the success of their peers was not indicated by their annual pay.

		My colleagues' success level is indicated by his or her annual pay, meaning their total income over the course of a year.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My professional success level is indicated by my annual pay, meaning my total income over the course of a year.	Strongly Disagree	16 2.28 12.72 62.50% 48.39%	7 10.16 -3.16 29.17% 5.07%	1 10.45 -9.45 4.17% 0.70%	1 1.10 -0.10 4.17% 6.67%	24 100.00% 7.36%
	Disagree	11 10.94 0.06 9.57% 35.48%	79 48.68 30.32 68.70% 57.25%	25 50.09 -25.09 21.74% 17.61%	0 5.29 -5.29 0.00% 0.00%	115 100.00% 35.28%
	Agree	5 14.07 -9.07 3.38% 16.13%	45 62.65 -17.65 30.41% 32.61%	96 64.47 31.53 64.86% 67.61%	2 6.81 -4.81 1.35% 13.33%	148 100.00% 45.40%
	Strongly Agree	0 3.71 -3.71 0.00% 0.00%	7 16.51 -9.51 17.95% 5.07%	20 16.99 3.01 51.28% 14.08%	12 1.79 10.21 30.77% 80.00%	39 100.00% 11.96%
	Total	31 9.51% 100.00%	138 42.33% 100.00%	142 43.56% 100.00%	15 4.60% 100.00%	326 100.00% 100.00%

Figure 18. Cross Tabulation of Items 1.2 and 2.2.

Survey items 1.3 and 2.3 asked participants about how one's success level was indicated by one's ability to collect large payments for single performances. Similar to the previous set of items referring to annual pay, the set of participants agreeing with how the measure is applied to themselves while disagreeing with how the measure is applied to others stood out as important and was the only grouping of paired responses that did so. All of the responses are depicted in the cross tabulation in Figure 19. The last set of cross tabulated items reflecting paired questions from the first section is exhibited in Figure 20 On this item, none of the boxes representing participant responses in the

conflict zones qualified as important. However, two things are important about this table and the data it describes. First, the vast majority of participants 88% agreed with the prompt as it applied to themselves as well as when the prompt was applied to their peers. To be more specific, 289 of the 326 participants felt this way. This grouping of responses can be found in the lower right quadrant of response groups in Figure 20, and is outlined in green.

		My colleagues' success level is indicated by his or her pay per performance.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My Professional success level is indicated by my pay per performance, meaning my ability to collect payments for single performances.	Strongly Disagree	17 2.61 14.39 68.00% 50.00%	6 11.20 -5.20 24.00% 4.11%	1 9.74 -8.74 4.00% 0.79%	1 1.46 -0.46 4.00% 5.26%	25 100.00% 7.67%
	Disagree	16 14.81 1.19 11.27% 47.06%	101 63.60 37.40 71.13% 69.18%	22 55.32 -33.32 15.49% 17.32%	3 8.28 -5.28 2.11% 15.79%	142 100.00% 43.56%
	Agree	1 13.25 -12.25% 0.79% 2.94%	36 56.88 -20.88 28.35% 24.66%	86 49.48 36.52 67.72% 67.72%	4 7.40 -3.40 3.15% 21.05%	127 100.00% 38.96%
	Strongly Agree	0 3.34 -3.34 0.00% 0.00%	3 14.33 -11.33 9.38% 2.05%	18 12.47 5.53 56.25% 14.17%	11 1.87 9.13 34.38% 57.89%	32 100.00% 9.82%
	Total	34 10.43% 100.00%	146 44.79% 100.00%	127 38.96% 100.00%	19 5.83% 100.00%	326 100.00% 100.00%

Figure 19. Cross Tabulation of Items 1.3 and 2.3.

The second reason why this cross tabulation, when held with the others describing this subdomain, is notable is that the data from this cross tabulation is much more skewed

toward general agreement with the objective qualifier of success, prestige/position/rank/ascendency, than the other more evenly distributed response pools denoting data on the participant's opinions on the other main objective qualifier of success, pay.

		My colleagues' success level is indicated by his or her position(s), the gigs or performances they've had or been offered, or job title(s).				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My professional success level is indicated by my professional position(s), the gigs or performances I' ve had or been offered, or job title(s).	Strongly Disagree	2 0.07 1.93 50.00% 50.00%	0 0.23 -0.23 0.00% 0.00%	1 2.10 -1.10 25.00% 0.58%	1 1.60 -0.60 25.00% 0.77%	4 100.00% 1.23%
	Disagree	3 0.35 2.65 15.79% 50.00%	6 1.11 4.89 31.58% 31.58%	10 9.97 0.03 52.63% 5.85%	0 7.58 -7.58 0.00% 0.00%	19 100.00% 5.83%
	Agree	1 2.82 -1.82 0.65% 16.67%	12 8.92 3.08 7.84% 63.16%	119 80.25 38.75 77.78% 69.59%	21 61.01 -40.01 13.73% 16.15%	153 100.00% 46.93%
	Strongly Agree	0 2.76 -2.76 0.00% 0.00%	1 8.74 -7.74% 0.67% 5.26%	41 78.68 -37.68 27.33% 23.98%	108 59.82 48.18 72.00% 83.08%	150 100.00% 46.01%
	Total	6 1.84% 100.00%	19 5.83% 100.00%	171 52.45% 100.00%	130 39.88% 100.00%	326 100.00% 100.00%

Figure 20. Cross Tabulation of Items 1.4 and 2.4.

Figure 21 shows a comparison of the response-groupings from each table that indicate that participants responded exactly to the specific indicator as it pertained to them as they did when the prompt asked them about their opinions regarding their colleagues. The yellow column on the right of each cluster denotes the responses to the items asking participants for their opinions on the significance of performance offers on

overall success. The data from the first three response-groupings shows a more normally distributed grouping of responses, the biggest common quality between these that the majority of responses are within the middle of the graph, in this case, shared between the two middle Likert-item pairings. The data from the last table however does not follow this trend.

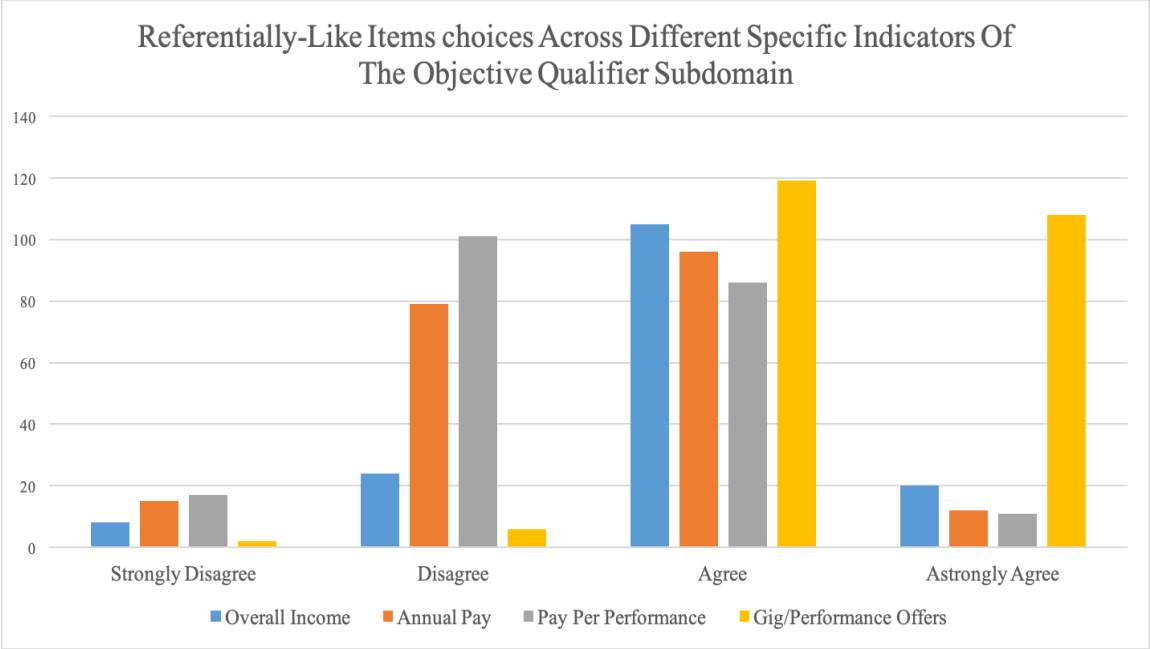


Figure 21. Graph Comparing Referentially-Like Item Choices on Objective Success-Specific Indicator Items.

The next four tables depict cross tabulations from the third and fourth groupings of questions. These groupings of questions were centered on the subdomain of subjective career success. Figure 22 illustrates the responses from the first set of paired self-referent and other-referent items. These items asked the participants for their opinions on if one can be identified as successful from the ability to demonstrate an equitable work/personal life balance. By the aforementioned criteria, one of the sets of paired responses was identified as important. This particular group agrees that they are successful with an

equitable work/personal life balance, however disagreed when asked if musicians are identified as successful when they do the same.

		Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
I am successful if/when I can demonstrate an equitable work/person life balance.	Strongly Disagree	8 1.04 6.96 80.00% 23.53%	1 3.40 -2.40 10.00% 0.90%	0 4.20 -4.20 0.00% 0.00%	1 1.35 -0.35 10.00% 2.27%	10 100.00% 3.07%
	Disagree	7 5.63 1.37 12.96% 20.59%	38 18.39 19.61 70.37% 34.23	8 22.69 -14.69 14.81% 5.84%	1 7.29 -6.29 1.85% 2.27%	54 100.00% 16.56%
	Agree	13 17.73 -4.73 7.65% 38.24%	56 57.88 -1.88 32.94% 50.45%	89 71.44 17.56 52.35% 64.96%	12 22.96 -10.94 7.06% 27.27%	170 100.00% 52.15%
	Strongly Agree	6 9.60 -3.60 6.52% 17.65%	16 31.33 -15.33 17.39% 14.41%	40 38.66 1.34 43.48 29.20%	30 12.42 17.58 32.61% 68.18%	92 100.00% 28.22%
	Total	34 10.43% 100.00%	111 34.05 100.00%	137 42.04% 100.00%	44 13.50% 100.00%	326 100.00% 100.00%

Figure 22. Cross Tabulation of Items 3.1 and 4.1.

Survey items 3.2 and 4.2 asked participants whether or not one's success level is indicated by their job satisfaction, which was defined narrowly as different from career satisfaction in that it pertains to one job or performance opportunity. To these survey items, 40 participants thought that their own success level was indicated by their job satisfaction while also holding the belief that the success level of their colleagues was not indicated by their job satisfaction. The full cross tabulated data is featured in Figure 23.

		My colleagues' success level is indicated by their job satisfaction.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My success level is indicated by my job satisfaction.	Strongly Disagree	13 0.22 2.78 50.00% 25.00%	0 1.60 -1.60 0.00% 0.00%	1 3.13 -2.13 16.67% 0.59%	2 1.05 0.95 33.33% 3.51%	6 100.00% 1.84%
	Disagree	3 2.25 0.75 4.92% 25.00%	34 16.28 17.72 55.74% 39.08%	22 31.81 -9.81 36.07% 12.94%	2 10.67 -8.67 3.28% 3.51%	61 100.00% 18.71%
	Agree	4 6.15 -2.15 2.40% 33.33%	40 44.57 -4.57 23.95% 45.98%	111 87.09 23.91 66.47% 65.29%	12 29.20 -17.20 7.19% 21.05%	167 100.00% 51.23%
	Strongly Agree	2 3.39 -1.39 2.17% 16.67%	13 24.55 -11.55 14.13% 14.94%	36 47.98 -11.98 39.13% 21.18%	41 16.09 24.91 44.57% 71.93%	92 100.00% 28.22%
	Total	12 3.68% 100.00%	87 26.69% 100.00%	170 52.15% 100.00%	57 17.48% 100.00%	326 100.00% 100.00%

Figure 23. Cross Tabulation of Items 3.2 and 4.2.

Survey items 3.3 and 4.3 asked participants for their views on the indication of one's success level from one's career satisfaction. Career satisfaction refers to one's satisfaction with their overarching career. Table 32 depicts the data from the cross tabulation of the response groupings of these two like items. A small section of participants, who strongly agreed with the prompt as it applied to them but disagreed when the focus of the prompts was shifted to their colleagues, were identified as notable and are thus noted in Figure 24.

		My colleagues' success level is indicated by their career satisfaction.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My success level is indicated by my career satisfaction.	Strongly Disagree	2 0.10 1.90 50.00% 25.00%	0 0.61 -0.61 0.00% 0.00%	0 2.36 -2.36 0.00% 0.00%	2 0.93 1.07 50.00% 2.63%	4 100.00% 1.23%
	Disagree	1 0.56 0.44 4.35% 12.50	12 3.53 8.47 52.17% 24.00%	9 13.55 -4.55 39.13% 4.69%	1 5.36 -4.36 4.35% 1.32%	23 100.00% 7.06%
	Agree	2 4.29 -2.29 1.14% 25.00%	25 26.84 -1.84 14.29% 50.00%	131 103.07 27.93 74.86% 68.23%	17 40.80 -23.80 9.71% 22.37%	175 100.00% 53.68%
	Strongly Agree	3 3.04 -0.04 2.42% 37.50%	13 19.02 -6.02 10.48% 26.00%	52 73.03 -21.03 41.94% 27.08%	56 28.91 27.09 45.16% 73.68%	124 100.00% 38.04%
	Total	8 2.45% 100.00%	50 15.34% 100.00%	192 58.90% 100.00%	76 23.31% 100.00%	326 100.00% 100.00%

Figure 24. Cross Tabulation of Items 3.3 and 4.3.

Figure 25 depicts the cross tabulated data from survey items 3.4 and 4.4. These items asked participants if they felt that one's success level was dependent on the extent to which one's talents and capacities are utilized in their career. There were no participant groups in the conflict zones that met the significance criteria. Survey items 3.5 and 4.5 asked participants whether or not one's success level is indicated by their ability to exhibit artistic integrity by their own standards. To these survey items, 49 total participants thought that their own success level was indicated by this ability while also holding the belief that the success level of their colleagues was not indicated by this same ability. The full cross tabulated data is featured in Figure 26. In this grouping of cross-

tabulated subjective success qualifier survey items, there were no items which the researcher identified as standing out against the other cross tabulations as being uniquely distributed. However, the responses were weighted toward general agreement that subjective success qualifiers are identifiers of overall success level on both sides of the questioning; self-referent and other referent. Figure 27 shows a comparison of the response-groupings from each table that indicate that participants responded exactly to the specific indicator as it pertained to them as they did when the prompt asked them about their opinions regarding their colleagues.

		One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My level of success is dependent on if my talents and potential capacities are fully utilized in my career.	Strongly Disagree	5 0.30 4.70 71.43% 35.71%	0 1.40 -1.40 0.00% 0.00%	1 3.41 -2.41 14.29% 0.63%	1 1.89% -0.89 14.29% 1.14%	7 100.00% 2.15%
	Disagree	3 1.98 1.02 6.52% 21.43%	28 9.17 18.83 60.87% 43.08%	13 22.44 -9.44 28.26% 8.18%	2 12.42 -10.42 4.35% 2.27%	46 100.00% 14.11%
	Agree	3 6.23 -3.23 2.07% 21.43%	25 28.91 -3.91 17.24% 38.46%	105 70.72 34.28 72.41% 66.04%	12 39.14 -27.14 8.28% 13.64%	145 100.00% 44.48%
	Strongly Agree	3 5.50 -2.50 2.34% 21.43%	12 25.52 -13.52 9.38% 18.46%	40 62.43 -22.43 31.25% 25.16%	73 34.55 38.45 57.03% 82.95%	128 100.00% 39.26%
	Total	14 4.29% 100.00%	65 19.94% 100.00%	159 48.77% 100.00%	88 26.99% 100.00%	326 100.00% 100.00%

Figure 25. Cross Tabulation of Items 3.4 and 4.4.

		Musicians are identified as successful if they have exhibited artistic integrity by their own standards.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
I am successful if I have exhibited artistic integrity by my own standards.	Strongly Disagree	2 0.09 1.91 50.00% 28.57%	1 0.88 0.12 25.00% 1.39%	0 1.77 -1.77 0.00% 0.00%	1 1.26 -0.26 25.00% 0.97%	4 100.00% 1.23%
	Disagree	0 0.73 -0.73 0.00% 0.00%	27 7.51 19.49 79.41% 37.50%	6 15.02 -9.02 17.65% 4.17%	1 10.74 -9.74 2.94% 0.97%	34 100.00% 10.43%
	Agree	3 2.94 0.06 2.19% 42.86%	30 30.26 -0.26 21.90% 41.67%	92 60.52 31.48 67.15% 63.89%	12 43.29 -31.29 8.76% 11.65%	137 100.00% 42.02
	Strongly Agree	2 3.24 -1.24 1.32% 28.57%	14 33.35 -19.35 9.27% 19.44%	46 66.70 -20.70 30.46% 31.94%	89 47.71 41.29 58.94% 86.41%	151 100.00% 46.32%
	Total	7 2.15% 100.00%	72 22.09% 100.00%	144 44.17% 100.00%	103 31.60% 100.00%	326 100.00% 100.00%

Figure 26. Cross Tabulation of Items 3.5 and 4.5.

The next group of cross-tabulation tables compares responses from the participants on their views about institutional responsibility as it relates to general career preparedness with responses from those same participants regarding their institutional preparation on topics that fall under the umbrella of career preparedness. The relationship between the data points representing similar responses to the prompts that ask participants about their experience and to the prompts that ask participants for their opinions on institutional responsibility is graphically expressed as downwardly linear. Thus, any deviation from the types of response groupings that would represent this will

still be worth consideration, however for a different reason than previously considered. In this case, responses in the conflict zones, which are outlined in Figure 24, represent participants who felt that their institutional preparation deviated from the way they think their institutions should have prepared them.

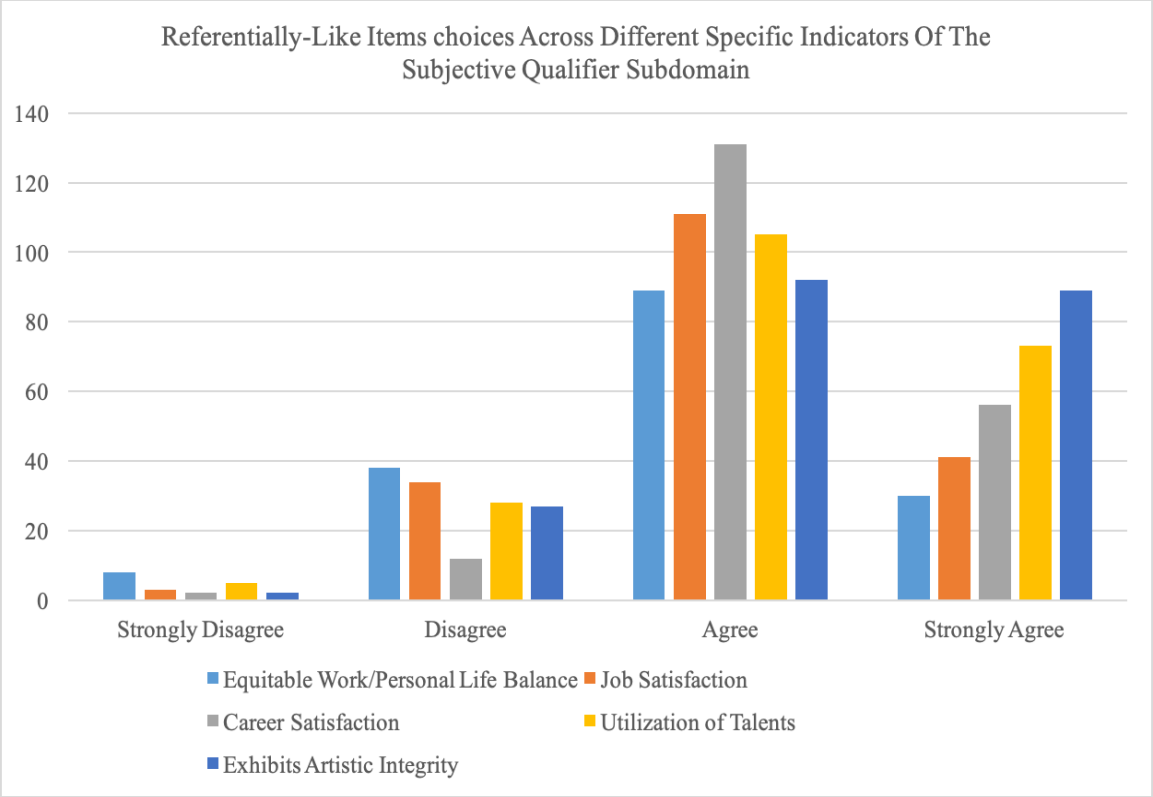


Figure 27. Graph Comparing the Referentially-Like Item Choices on Subjective Success-Specific Indicator Items.

The responses from items 5.1 and 6.1 are compared in Figure 28. These survey items asked the participants if they felt that their academic institutions did an adequate job of educating them on career norms as well as if they felt that institutions, generally speaking, have a responsibility to educate their students on the topic of career norms. Four groups of responses are important and they are highlighted in Figure 28. In all four cases, participants agreed with the notion that institutions are responsible for educating

their students on career norms, but felt that their institutions did not adequately do so. Overall, half the participants (51%) felt this way to some degree. This is a break from the expectation of the responses following a straight line of matching responses to items as they apply to themselves and their expectations for others.

		Institutions are responsible for educating their students on career norms				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
I feel as if my institution(s) did an adequate job educating me on career norms.	Strongly Disagree	5 1.59 3.41 6.76% 71.43%	16 11.12 4.88 21.62% 32.65%	33 41.54 -8.54 44.59% 18.03%	20 19.75 0.25 27.03% 22.99%	74 100.00% 22.70%
	Disagree	0 2.88 -2.88 0.00% 0.00%	19 20.14 -1.14 14.18% 38.78%	83 75.22 7.78 61.94% 45.36%	32 35.76 -3.76 23.88% 36.78%	134 100.00% 41.10%
	Agree	2 2.23 -0.23 1.92% 28.57%	14 15.63 -1.63 13.46% 28.57%	62 58.38 3.62 59.52 33.88%	26 27.75 -1.75 25.00% 29.89%	104 100.00% 31.90%
	Strongly Agree	0 0.30 -0.30 0.00% 0.00%	0 2.10 -2.10 0.00% 0.00%	5 7.86% -2.86 35.71% 2.73%	9 3.74 5.26 64.29 10.43	14 100.00% 4.29%
	Total	7 2.15% 100.00%	49 15.03% 100.00%	183 56.13% 100.00%	187 26.69% 100.00%	326 100.00% 100.00%

Figure 28. Cross Tabulation of Items 5.1 and 6.1.

Survey items 5.2 and 6.2 asked participants for their opinions on academic institutions as they relate to the responsibility to instill the importance of a work/personal life balance in their students. Again in this case, all the sets of responses that noted that

the participants' views on institutional responsibility were greater than what they felt they received from their institution(s) were identified as important. What is of even more interest, is that all four of these groups fall within the same conflict zone as the response groups for the comparison of items 5.1 and 6.1. Figure 29 outlines the cross tabulation of the responses to the two survey items.

		Institutions are responsible for instilling the importance of an equitable work/life balance in their students.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total
I am satisfied with how my institution(s) instilled the importance of an adequate work/life balance in me.	Strongly Disagree	9 3.59 5.41 10.00% 69.23%	29 33.13 -4.13 32.22% 24.17%	37 39.20 -2.20 41.11% 26.06	15 14.08 0.92 16.67% 29.41%	90 100.00% 27.61%
	Disagree	2 6.38 -4.38 1.25% 15.38%	65 58.90 6.10 40.63% 54.17%	65 69.69 -4.69 40.63% 45.77%	28 25.03 2.97 17.50% 54.90%	160 100.00% 49.08
	Agree	2 2.67 -0.67 2.99% 15.38%	25 24.66 0.34 37/31% 20.83	36 29.18 6.82 53.73% 25.35%	4 10.48 -6.48 5.97% 7.84%	67 100.00% 20.55%
	Strongly Agree	0 0.36 -0.36 0.00% 0.00%	1 3.31 -2.31 11.11% 0.83%	4 3.92 0.08 44.44% 2.82%	4 1.41 2.59 44.44% 7.84%	9 100.00% 2.76%
	Total	13 3.99% 100.00%	120 36.81% 100.00%	142 43.56% 100.00%	51 15.64% 100.00%	326 100.00% 100.00%

Figure 29. Cross Tabulation of Items 5.2 and 6.2.

		Institutions are responsible for educating their students on career satisfaction					Institutions are responsible for educating their students on job satisfaction.				
		Strongly Disagree	Disagree	Agree	Strongly Agree	Total	Strongly Disagree	Disagree	Agree	Strongly Agree	Total
My institution(s) adequately educated me on career satisfaction	Strongly Disagree	9 11.39% 52.94%	21 26.58% 19.27%	36 45.57% 23.08%	13 16.46% 29.55%	79 100.00% 24.23%	11 13.92% 57.89%	23 29.11% 20.18%	34 43.04% 22.52%	11 13.92% 26.19%	79 100.00% 24.23%
	Disagree	5 3.23% 29.41%	57 36.77 52.29%	77 49.68% 49.36%	16 10.32% 36.36%	155 100.00% 47.55%	6 3.87% 31.58%	60 38.71% 52.63%	72 46.45% 47.68%	17 10.97 40.48%	155 100.00% 47.55%
	Agree	2 2.41% 11.76%	30 36.14% 27.52%	41 49.40% 26.28%	10 12.05% 22.73%	83 100.00% 25.46%	1 1.20% 5.26%	30 36.14% 26.32%	42 50.60% 27.81%	10 12.05% 23.81%	83 100.00% 25.46%
	Strongly Agree	1 11.11% 5.88%	1 11.11% 0.92%	2 22.22% 1.28%	5 55.56% 11.36%	9 100.00% 2.76%	1 11.11% 5.26%	1 11.11% 0.88%	3 33.33% 1.99%	4 44.44% 9.52%	9 100.00% 2.76%
	Total	17 5.21% 100.00%	109 33.44% 100.00%	156 47.85% 100.00%	44 13.50% 100.00%	326 100.00% 100.00%	19 5.83% 100.00%	114 34.97% 100.00%	151 46.31 100.00%	42 12.88% 100.00%	326 100.00% 100.00%
My institution(s) adequately educated me on job satisfaction.	Strongly Disagree	9 11.54% 52.94%	19 24.36% 17.43%	37 47.44% 23.72%	13 16.67% 29.55%	78 100.00% 23.93%	11 14.10% 57.89%	22 28.32 19.30	33 42.31% 21.85%	12 15.38% 28.57%	78 100.00% 23.93%
	Disagree	5 3.11% 29.41%	62 38.51% 56.88%	80 49.69% 51.28%	14 8.70% 31.82%	161 100.00% 49.39%	5 3.11% 26.32%	67 41.61% 58.77/5	74 45.96% 49.01%	15 9.32% 35.71%	161 100.00% 49.39%
	Agree	2 2.53% 11.76%	27 34.18% 24.77%	37 100.00% 23.72%	13 16.46% 29.55%	79 100.00% 24.23%	2 2.53% 10.53%	24 30.38% 21.05%	42 53.16% 27.81%	11 13.92% 26.19%	79 100.00% 24.23%
	Strongly Agree	1 12.50% 5.88%	1 12.50% 0.92%	2 25.00% 1.28%	4 50.00% 9.09%	8 100.00% 2.45%	1 12.50% 5.26%	1 12.50% 0.88%	2 25.00% 1.32%	4 50.00% 9.52%	8 100.00% 2.45%
	Total	17 5.21% 100.00%	109 33.44% 100.00%	156 47.85% 100.00%	44 13.50% 100.00%	326 100.00% 100.00%	19 5.83% 100.00%	114 34.97% 100.00%	151 46.31 100.00%	42 12.88% 100.00%	326 100.00% 100.00%

Figure 30. Cross Tabulation of items 5.3 and 5.4 with items 6.3 and 6.4

The next cross tabulation table depicts the responses from of items 5.3 and 5.4 as they relate to the responses from items 6.3 and 6.4. This information is grouped together because of the similarity between the different components of the subdomain that were being measured. The first pairing of the items that appeared on the survey asked participants about their feelings concerning the responsibility of institutions to educate their students on the topic of job satisfaction as well as if they felt that they received an adequate education on the topic of job satisfaction. The second pairing of the items that

appeared on the survey asked participants about their feelings concerning the responsibility of institutions to educate their students on the topic of career satisfaction as well as if they felt that they received an adequate education on the topic of career satisfaction. The complete cross tabulation is depicted in Figure 30. Given the results from the previous two cross tabulations, it should be no surprise that in all four sections of the cross tabulation, 15 out of 16 of the factions isolated in the upper left conflict zones were identified as important. What is even more interesting is that in the lower left conflict zone, which depicts the responses of participants who felt that they received a particular aspect of their education from their institution for which the institutions was not responsible, the same two factions of participants were identified as notable in each of the comparisons. In the case of the first of these two factions, the participants selected, "agree" to the self-referent prompt while selecting, "disagree" to the institutionally-referent prompt. In the case of the second of these two factions, the participants selected, "strongly agree" to the self-referent prompt while selecting, "strongly disagree" to the institutionally-referent prompt.

Open-Ended Survey Items

The second portion of the survey instrument consisted of seven open-ended questions that were constructed to probe the topics of objective qualifiers of success, subjective qualifiers of success as well as to leave a space for participants to express any uncertainty they held regarding way that concepts discussed in the survey or the overarching topic of success, generally speaking. Since the survey was given to the participants in two parts, the participants had the option to only complete the first portion

or to complete and submit both parts, the Likert-type items and the open-ended and demographical items. The responses of 231 (*n=231*) participants were collected in response to the seven items and will be outlined in the section that follows to answer the research question that their response addressed. Because the sentiments and viewpoints expressed in response to each of the survey items offered much diversity, each of the items will be described as well as the subdomain it was aimed at understanding. Then, the codes determined and used to analyze the data for possible themes will be outlined and discussed, along with groupings of the responses that reflected these codes and the subsequent themes that arose from the codes.

Many of the codes that were developed in response to the items were conceptualized in sentence form as the attitudinal data gathered often lent itself to being understood as a very direct opinion or thought process. Often the responses from the participants included material that could be attributed to more than one code. In these cases, for the purposes of statistical reporting, the participant was counted as a part of each code to which their respective response could have been attributed. Further discussion on the topics of important themes will be presented in Chapter V.

Research Question 1a: The Judge Framework for Career Success

Research question 1a asked: Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) framework? Overall understandings of the terms used in the Judge et al. framework indicate that in many of terms and concepts apply directly to the field of music performance while other terms lack the connection necessary to directly apply. Most importantly, the researcher wanted to know if the

objective and subjective qualifiers would be understood by the participants, and secondarily if they would be viewed as important to the participants. The four objective and subjective qualifiers from the Judge et al. (1995, p. 5) framework are: (a) Pay (b) Number of Promotions (altered to reflect status more generally (c) Job Satisfaction and (d) Career Satisfaction.

On the topic of income, the participants were asked, "How do you think that earning income as a musician plays into the professional identity of musicians?" Their responses reflect a number of concerns the participants have that might support the claim that pay is of importance to them, when considering success.

There were five major categories of responses. The first category includes responses from participants that include a singular review that income is important. In some cases, the participant expressed that without income, musicians cannot consider themselves a professional. The second category of responses implied that money is a means to an end, but not the end in and of itself. The two of the most common motivations for this particular view were self-interest or an interest in the participant's families or a more equitable balance between one's work and personal lives, and artistic desires of expression that the participants felt would have been impossible without the income of particular endeavors that the participants otherwise would not desire to do. Responses that expressed participant opinions that money is not as important as other things are depicted in category three. These responses often mentioned artistic integrity or one's dignity. The responses in the fourth category mention a day job, or a supplemental source of employment, that helps to offset the participants cost-of-living or the cost living of their peers. The fifth category references responses that mention

comparisons to fields outside of music industry. Some participants juxtaposed the standards commonly held within the music industry with standards held in other vocational fields. Responses reflecting all five of these categories will be depicted in the pages that follow. Some of the quotations have been edited to reflect necessary information from the prompts to which they answered in situations where the response is un-understandable on its own.

Category One: Responses That Reflect Singular Views About The Importance Of Income

The first view can be exemplified by quotes from the participants like, "I think it legitimizes what we do. I don't like that I see income as a measure of success, but it is unavoidable for me. It enables me to compare myself to peers in other professions," and "It is what separates the professionals from the hobbyists." Another participant said,

> I think that making money makes all the difference between a professional of any level of talent, and a dedicated amateur who might actually be more proficient than a money-making professional…Your profession is how you make your money in my opinion.

One participant said, "It's hard to call yourself a musician if you aren't making a living off of it, for me personally." Another participant wrote, "To have a career in music, you must be able to support yourself financially." Both of these opinions mention being able to make a living or being able to support oneself as a base-level requirement. Another participant wrote, "One can't be truly successful as a working musician without making a living from gigs. Though, a musician does not have to make exorbitant amounts. That is wonderful when it happens, but not at all necessary."

Instead of keeping these people out of the overarching group, musicians, the participant validates their efforts and talents in the field however maintains a lack of success as long as the requirement that the hypothetical musician in question is able to make a living from money they receive from their performances is unsatisfied. This participant agrees,

> If our ability to provide for ourselves and our families rests on the income we earn as musicians, then we can only value our success by our earning income. When I was starting out and had very little work (two or three paying gigs per month) any well-paying position was seen as a huge success. As I've gotten further in my career and my work has gotten steadier, my idea of success as a musician has gotten more nuanced, but if I couldn't support myself solely by being a musician, I would consider myself a failure.

One final participant response exemplifies the view among some that any money made outside of the craft delegitimizes one's claim to being a professional. This participant said "In my opinion, if a musician is not earning 100% of their income from music, he/she is not a professional musician." Though this view falls in line with the theme of participants recognizing and endorsing pay as the primary determinant of one's overall career success, it stands out because of the inflexibility in the participant's language.

Category Two

The following responses, while indicating recognition and endorsement of pay as a qualifier of objective success, imply that money is a means to an end, and not the end in and of itself. This section also features responses that bear a generally negative tone about the impact of money. Speaking to this directly, when responding to the item, "How do you think that earning income as a musician plays into the professional identity of musicians?" one participant wrote, "It is a necessary evil in the life of an artist." Another participant stated, "Earning a decent living, more than scraping by, is definitely an

important landmark as it means that you're able to live a comfortable life while doing solely music. I think it's seen more as a goal that enables you to create, but not an artistic goal in and of itself." This view couches the need to make money in the act's role as an enabler for other tasks.

There were participant responses that suggested that there is a relationship between how musicians think about pay and anxiety or other psychological detriments they might face. One participant wrote, "The financial instability of being a musician, as manifested as fear, affects all of us, and makes many of us neurotic." Another participant's response suggests more directly that musicians face anxiety that stems from a need to support themselves, stating, "Earning a decent income as a musician calms the anxiety that all professional musicians face." Another participant said,

> High income allows a musician freedom from a basic anxiety and allows them to pursue artistic ideals and purchase equipment. Usually high income equates with high artistic standards, so that fosters growth. Not earning enough money gives one a sense of failure and self-doubt. These erode identity as musicians.

This participant's response not only furthers the notion that musicians deal with possible negative psychological effects having to do with income, but also connects income to the identities of musicians.

Category Three

This section features responses that imply that earning income is of low importance to the participants, or responses that discuss artistic integrity, dignity, or respect in any way. One participant wrote, "[income] allows you to sustain the career however lower income musicians are not unsuccessful. It's about being in the right place at the right time and being lucky as well as being skilled." Another participant took issue

with the concept as a whole, saying, “Why must musicians have a ‘professional identity’? Earning income is irrelevant!” One participant put it more gently, using him or herself as an example: “I am a composer, yet do not make my living from writing music. This does not preclude me from identifying as a musician, but does affect my perception of success, or lack thereof.” In the last example, the participant unfortunately does not expand on why or how not making a living from writing music effects their identification of themselves as a music. However, this view draws a sharp contrast from the previous themes about the importance of income in one’s overall identification.

Category Four

This section features responses mentioning a day job, or a supplemental source of employment. Opinions in support of those who identify as musicians and have alternate sources of income as well as opinions in opposition of this will be depicted in the paragraphs that follow. Once participant wrote,

> We live in a capitalist society! If you have to have a side job, you’re not successful. If you don’t make a lot of money, you’re not successful. Ideally the money would be besides the point, but we all have bills to pay and society at large demands that a profession pay to support you.

Another participant wrote, “When you earn an adequate amount as a musician and don’t have to take non-musical work to survive you can really feel that you are a musician and identify yourself as such.” This response suggests that this particular participant applies their view to their peers and holds the careers of their peers to the same standard as their own.

The theme exhibited by those that did not indicate a negative opinion of those who worked outside of the field of music to support themselves can be exemplified by responses like the following:

> It's always good to make a living doing what you want to do, but many of my colleagues supplement with a "day job" that takes some of the pressure off the music career, allowing them to turn down the jobs they don't want to do.

Another participant discusses how their view has changed on the topic of income generation and its stake in the validation of the careers of musicians.

> Earning income and not having a non-musical "day job" is a generally accepted standard of whether a musician is considered "professional," though of course in practice, this is an arbitrary and often problematic line to draw. As I've advanced in age and in my career, I've sometimes used my income as a barometer not in relation to other musicians, but as a means to understand my place within our society at large and as a tool to cultivate an optimal quality of life.

Finally, one participant expressed general disdain with a trend they have been noticing in their peers, stating, "I find it a disturbing trend that relatively successful musicians these days often have to have day jobs." For this participant, having a source of income outside of the profession of music does not preclude one from success, however is undesirable nonetheless.

Category Five

This section features responses that imply a comparison between being a professional musician and being a practitioner any other profession as this comparison pertains to income. This theme emerged in response to an open-ended item asking participant about the impact of income on one's professional identity. One response that broadly addresses this is, "Most people equate success with money or income. Music is no different." Another participant gives clear examples of professions with which they

compare their own, stating, “Musicians, like lawyers, accountants, doctors, teachers, need to earn a living. If you can’t make a living from performance it is quite difficult to consider yourself ‘professional.’” Another participant draws a line of comparison between the music business and other professional occupations. This participant states the following in response to being asked about how earning income plays into the identity of musicians:

> It demonstrates that musicians are capable of surviving at the same level as those in other occupations- surviving as in, making enough money to reduce the amount of potential suffering. Income plays a big role in one’s identity in any profession–the music business is no different. To some people it is the primary barometer of success, to others making money is simply a necessity.

These responses suggest that musicians strongly value being taken as legitimate professionals, alongside others who they assume would not have their professional status questioned.

Status

Some participants discussed status as an integral part of their conceptualization of objective success, and these responses help to answer a portion of the first research question that deals with the recognition of status as a component of objective career success. Interestingly, when participants mentioned status they often made comparisons between income and the prestige or status of a particular opportunity. One participant said,

> I think that if someone is making a living playing music it gives them a certain amount of clout, especially when lined up with musicians that are primarily teachers or have other forms of income. I think that the actual amount of income among professional musicians is a bit less important. It’s more about what kind of gigs they are getting and who they are playing with than actual income level. However, income and the prestige of gigs can kind of go together...

The response from another participant is exemplary of those who suggest that the status and/or prestige associated with a particular performance in some cases may be of more importance than the pay associated with a performance. This participant stated,

> Income seems to be more of a personal marker of success as opposed to an outward demonstration of career success. Even my most financially "successful" musician friends don't live extravagant lives. The social capital of working on prestigious gigs consistently I think has more influence on other people's perceptions of a musician than income.

One participant actually felt as if the volume of performance opportunities offered alone determined both one's subjective and objective success. This participant said, "The more jobs one is offered, the higher one's self esteem and income." When taken with views from other participants that one elevates their status by having enough performance opportunities to refuse the least desirable ones, it stands to reason that when a musicians is offered more performance opportunities, they can be more selective based on whichever subjective or objective criteria they choose, thus raising their overall status and simultaneously increasing their overall career success. The words of another participant on the power of the perceived prestige of a performance opportunity illustrate a surprising shift that they claim is possible, "Working musicians in some ways in society are thought of as 'poor' or 'second class' regardless of income. This perception shifts with the general perceived fame or prestige of the gig." This opinion places overall career success completely on the prestige component of the objective qualifiers.

Pay and prestige both also showed up many times in the responses when participants were asked to reflect on what goes into consideration of if they take a particular performance opportunity or not. In fact, pay was mentioned in 196 out of 231 of the responses to this open-ended item. That is 84.85% of the responses. One very

illustrative example of how objective qualifiers were depicted along with other factors to represent the pool of considerations participants said they examine before deciding to take a performance opportunity can be found in a response from a participant that suggests that pay and prestige are connected to the quality of repertoire and of the collaborating musicians: “The fee, the amount of time for rehearsal, travel, and preparation, the quality of the music, the quality of the collaborators, the potential for future engagements or expanding network, the potential for artistic or personal growth.”

Career and Job Satisfaction Findings as They Pertain To Research Question 1a

Some of the responses to the open-ended items on the survey also provided insights on how the participants felt about the subjective success qualifiers. To the prompt, “How do you think that earning income as a musician plays into the professional identity of musicians?” One participant responded:

> To some I feel that it is an important factor. But I believe that most musicians feel that job and career satisfaction are more important. Making music and being satisfied by doing so is what is most fulfilling. There is a small percentage of one’s life as a musician that focuses on income and I think that it is just making sure that one makes enough money to survive. If one can make a living only in music and not having to take other outside work, then one is generally successful.

The use of a comparison between the two types of success subconstructs is important as is the participant’s projection of their perception of how others in their field feel about the comparison of the two subconstructs. Also, the participant’s use of the word *fulfilling* is important as the participant is positing a flow that includes making music and satisfaction as a necessary component of fulfillment as opposed to fulfillment being reached on its own separately from these two processes or phenomena. This is an important step in

piecing together working definitions of fulfillment and satisfaction based on the musicians' views.

One participant shared their overarching view of success in response to a prompt on the survey that asked participants, "Is there anything else that you'd like to add about what success means to you?" This participant's view mentions the passage of time as in impactful force on their comparison of the two types of qualifiers:

> Now that I am older, and my three kids are out of the house, with only one still in college, I can take work that may be more tipped towards the satisfaction of the gig versus the money of the gig. Being able to pick and choose, and not feel I have to take everything that comes along factors into how successful I feel I am.

The response from another participant follows the same path in that it starts with the understanding that success is a subjective term, and moves toward the suggestion that success includes more uniform qualifiers that may be based on subjective success qualifiers.

> Success is a subjective term for most artists. Some musicians are quite motivated by monetary success, but most are there because they love playing music. So, success means playing music, frequently, within groups or with others who are at your level of competence or above, and being able to maintain your life essentials, which are food, shelter, and basic expenses like washing clothes, having a few things around the apartment/house/etc. My peers try to maintain a balance of their monetary needs and their musical success requirements. We all just want to play beautiful music, with each other, every day.

The use of the collective, "we all" is particularly noteworthy in the last quote. It seems as if even with those who understand that success can be uniquely determined, there is still an understanding that there are invaluable comparable points of value intrinsic to the craft, regardless of one stake in the craft.

Research Question 1b

The second sub-question was posed for the purpose of understanding the differences between the ways that participants saw success reflected in their own careers and how they viewed it in the careers of others. Though much can be taken from the quantitative data outlined earlier in this chapter, there were also participant responses that offered insight on this topic. This section of quoted responses will also feature responses that portrayed subjectivity between different classes of peers. In some cases, the participants mentioned that they held different peers to different standards. These responses offer a window into the understanding of why participants might use different measures when valuing success as it pertains to them and as it pertains to their peers. When asked, "What factors go into the consideration of success in your peers?" one participant said, "Success for me is likely different than it is for others. Every individual has their own goals, and I'd never want to disparage the dream of any musician." On one hand, this response touts subjectivity while on the other, suggests that this participant has opinions that very well could and would understandably disparage their peers.

Another participant offers their opinion which directly applies their measures of success to their peers,

> I consider many peers successful based on what gigs/opportunities are offered to them. But I also consider others to be successful if they are happy with the performance opportunities they do, as it pertains to their own work/life balance.

These responses provide a good frame of reference for how the participant pool understood the qualifiers and how they might be seen in others. Some participants shared the sentiment that they did not feel completely comfortable weighing in on the career success of others. Other participants used the same measures they would apply to

themselves when considering their peers. A third faction of participants whose views can be exemplified by the following words of a single participant, grouped the entire profession together and assumed that others felt the same way they did. When asked about which considerations go into the success of their peers, this participant stated,

> I would assume the same that go into mine. Generally, it seems that if a musician can stay busy and in demand, make enough money to keep things going, and maintain their artistic integrity, they are succeeding in our eyes.

Research Question 2

Optimizing the flow of the survey items, the researcher selected an open-ended item designed to understand how participants felt about institutional preparation to be the first item of the second section. The question posed to the participants was: "In what ways do you attribute your career success to the preparation you gained in your institutional/academic preparation?" The responses to this item fell into three broad categories. The first category was from participants who did not feel that they gained a great deal from their academic institutional preparation. The second category was from participants who felt that they gained skills, experiences, and attributes that have in some way facilitated or contributed to their career success. The third category was from participants who felt that, though they gained from their academic preparation, there were critical deficiencies in this preparation that are worth consideration. Responses in this category often mention having to make up for these deficiencies in on-the-job experience.

Category 1: No Significant Attribution to Preparation

Twenty-two percent of the participants (*n=51*) stated in some capacity that they do not attribute their career success to their institutional preparation. The responses

varied in intensity with which participants would refute the notion. Moreover, an often cited component of success of the participants who responded this way is on the job training. One example of this is a participant who wrote, "In my case, it had little to do with any of my successes in music." Likewise, another participant stated, "Very little, I feel like I learned most skills on the job." The responses of other participants offered a bit more depth as to the ways in which their institutions may have fallen short. This particular participant mentions that the academic major they chose may have rendered them underprepared for their entry into the professional world, saying:

> My school (to remain nameless) was a super performance and education-based institution, so those of us who were majoring in other things (composition) did not feel adequately prepared to face the real world. I am huge into creating my own opportunities, and unfortunately my college did not focus on that – instead solely trying to shoehorn performers and educators into the one path that was "expected" of them.

Another participant cited political reasons for why his or her institution did not contribute to their career success. In response to the prompt, "In what ways do you attribute your career success to the preparation you gained in your institutional/academic preparation?" this particular participant wrote,

> ZERO. [participant's institution] is simply a business, and upper management, in my experience, has always had its eye on private donations, politics, and notoriety. Taking care of students always seemed secondary, regardless of the quality and experience of the faculty. They just did not care. Some of the faculty did, but... again, same issues w/the faculty...they are there for the position, the money, and the 'opportunity' in their perceived career.

I will end this section with the words of a participant who itemized the areas in which they felt that their institution did not prepare them for their career. This participant stated, "I do not feel that I was prepared by my institution in a number of areas that turned out to

be extremely important in my career: namely, business and management skills, advertising/marketing skills, sound equipment, and onstage performance ability."

Category 2: Significant Gain from Academic Preparation.

The second category features responses from participants who felt that they significantly gained from attending their academic institution(s). One participant wrote,

> I had a strong personal relationship with my studio teachers who guided me in the direction of the things I would eventually find most fulfilling. I was also offered courses on how to meet goals from the perspective of an entrepreneur.

In the case of this participant, a combination of interpersonal connections and courses proved to guide their experience in a way that they feel aided in their career success. It can be inferred from the use of the word entrepreneur that the courses the participant is referring to may be ones that would be identified as *music business* or *music entrepreneurship* courses.

One participant makes the point that they received extra-musical opportunities during their time of academic preparation that proved to be helpful in pursuing their career success though they were unaware of this impact at the time:

> On an instrumental level – strongly. My technique has served me well throughout my career so far. My extracurricular activities (volunteering, arts admin projects) that I undertook as a student also have served as valuable experience to some of my current activities, though I did not expect that then.

One participant made clear the fact that their current work is tied to the relationships they formed during their time in college, saying:

> Much of my current network is somehow connected to college, either in direct relationship to someone I was in college with, or studying with, or through reference of someone I was in college with. On a skill level, I learned a lot of preparation, organization in college and fine-tuned (and learned more) in pro situations.

Another participant mentions a similar connection between the people they met at their time of institutionalization and their professional career network, stating:

> My experience in music school (NYU jazz) first and foremost provided the opportunity to meet and closely work with numerous peers who would later prove central to my expanding career circle. It was also incredibly valuable to have four years to start working in the New York music scene without immediately having all of the pressures of earning a living. Ultimately, though it required some finagling, I was able to find mentors and valuable class instruction in my university as well.

Lastly in this group, a participant explains how they gained value from their institution while also putting a very necessary counter position in perspective – the position that performers are rarely hired purely on the basis of an institution that they attended. Though I cannot affirm or refute this claim, I think it is an important juxtaposition to the notion of institutional importance.

> Academic preparation gave me an incubation period in life to hone my talent and playing skills to become a capable performer. It also taught me the knowledge and skills to prepare music for effective performance or teach music in a well-rounded in-depth program. Developing social and interpersonal skills for teaching or performance also have been a part of this time. In addition, it instilled a level of confidence in me and gave me a frame of reference as to where my ability level and talent stood in relation to other musicians in the world. However, no one ever asked me if I had a degree or certificate before hiring me for a gig! They just put a piece of music in front of me and said, "Here, play this for me"! I suppose also, having a university name to throw around may have opened a few doors of credibility even if the degree itself meant little!

Category 3: Gained Skills but with Reservations

There are also responses that reflected opinions that the participants gained skills or experiences crucial to their success from their time in their academic preparation while noting that the institution missed areas that proved to be critical deficiencies in the participants' learning once they graduated. This section also contains responses from

participants who indicated they may have gained significantly from their academic preparation however discuss their experiences or what they gained in a negative way.

One participant wrote, “I studied with a wonderful teacher in conservatory. That is the primary reason I went to that school and I got what I wanted. However, everything outside of strictly becoming a better performer largely fell by the wayside.” Another said, “I feel that my musical training established a baseline for musicianship, but little to no training in regard to perceptions of success, balancing work and life or contentment with jobs.” Though these two responses state different educational deficiencies, they hint at the same core competency of the institution – musical training. Beyond musical training however, the institutions in question left the graduates to figure out how to fill particular pedagogical gaps in their own. In this same vein, a participant mentions deficiencies that more closely align with the Judge et al. (1995, p. 5) framework,

> My institutions prepared me artistically and technically, and from a work ethic standpoint. I feel like I was very well prepared to work as a professional musician at the highest level. However, I was given very little idea of what a career would look like, what to expect as a working musician and artist, and how to go about making that career happen.

One participant wrote a response that seemed to imply that the education he or she received met basic needs but the information they received in and of itself did not determine their success. Instead, much like some of the responses in an earlier section, they attributed their current success to connections they formed while studying at one of their institutions:

> Classes were all well and good, and the nuts-and-bolts I learned from them were of course valuable, but what was truly invaluable was the nuggets of insight I picked up along the way from casual conversations with professors and fellow students. I haven't consulted my textbooks since I graduated, but I have called my old piano teacher and wandered into former professors' offices to ask for advice. The personal connections in and of themselves turned out to be by far the most

> important things I gained from being in an academic setting. There are very few gigs I can't trace back to a connection I formed in undergrad or grad school.

Demographic/Geographical Items

The final section of the survey asked participants for information about their current place of residence as well as what they identify as their hometown. Since there is no way to verify that the participants live exactly where their responses say they do, or that they spent considerable time, in the zip code that they claimed, it should be understood that these responses are subjective interpretations to the survey items. Much like with the rest of the survey, meaning both the Likert-type and open-ended survey items, the participants responded with how they identified with the prompt. In this case, the participants may have listed towns adjacent to the towns that accurately describe their objective relationship to the prompts because they identify more with those places. Examples of a discrepancy between a participant's view of what their hometown is and the place where they spent their formative years can be seen in participants who designated their hometown as a large city and input a zip code to represent their answer to this same question that actually reflects the addresses in a suburb of the city they mentioned in their response to the preceding prompt. In these cases, the zip code was used to properly indicate the participant's intentions.

The tables that follow compare the populations of the hometowns and current cities or towns of residence of the participants with participant responses after separating the participants into four quartiles based on each geographically based data point. Each of the quartiles held the responses of 58 participants except for the 4th quartile on each

geographical item. Those quartiles held the responses of 57 participants. In total, the following geographically based data points were taken from each participant;

(a) The population of the participant's home town

(b) The population density of the participant's home town

(c) The distance from their hometown to the nearest city with a population of one million people or more

(d) The population of the participant's current town or city of residence

(e) The population density of the participant's current town or city of residence

(f) The distance from the participant's current town or city of residence to the nearest city with a population of one million people or more

Table 25 depicts the geographical data points used for analysis and their associated units of measurement.

Table 25

Geographical Items and Related Unites of Measurement

Data Point	**Unit of Measurement**
Hometown population	Persons
Hometown population density	Persons per square mile
Distance from Hometown to the nearest city with a population of 1 million or more	Miles
Current town/city of residence population	Persons
Current town/city of residence population density	Persons per square mile
Distance from Current town/city of residence to the nearest city with a population of 1 million or more	Miles

Once items (c) and (d) were determined, two more data points were made as the participant entries were given a nearest city with a population over one million people. The cities with a million or more residents that were closest to either the participants' current home residence or what they identified to be their hometown are listed here in the order in which they appeared for the first time in the participant's responses;

(1) Manhattan, New York, United States of America

(2) Brooklyn, New York, United States of America

(3) Queens, New York, United States of America

(4) Bronx, New York, United States of America

(5) Philadelphia, Pennsylvania, United States of America

(6) Chicago, Illinois, United States of America

(7) Houston, Texas, United States of America

(8) San Antonio, Texas, United States of America

(9) Dallas, Texas, United States of America

(10) Los Angeles, California, United States of America

(11) Phoenix, Arizona, United States of America

(12) San Jose, California, United States of America

(13) Calgary, Alberta, Canada

(14) Montreal, Quebec, Canada

(15) Toronto, Ontario, Canada

(16) Paris, France

(17) Brussels, Belgium

(18) Caracas, Venezuela

(19) Yokohama, Japan

(20) Kolkata, West Bengal, India

(21) Birmingham, England

(22) Santiago, Santiago Province, Chile

Figure 31. Map depicting nearest cities with a million or more residents to either the participants' current home residence or what they identified to be their hometowns.

As stated in Chapter III, upon observing a disparity in linear trends in the current city portion of the geographical data, analysis to determine which cities nearest to the current residences of the participants held particular trends was discontinued with the understanding that the data reflecting the hometowns of the participants was significantly more important and would lead to more firm implications. Also, because the following data only considers cities that garnered 4 or more entries, there were too few cities outside of the boroughs of New York City to serve as points of comparison for this

particular measure. Further, because the "nearest city with one million or more residents" metric was deemed to be an illegitimate basis for deducing opinions given the current means, the analysis and generated data regarding that point has been disregarded, as the participants who grew up very close to cities were attributed to that city to the same degree that a participant who hypothetically grew up 500 miles outside of a city would be attributed to their nearest city.

Tables 26 and 27 depict cases in which the population of the hometowns of the participants was linearly correlated to, and normally distributed in correlation with, particular Likert-type items from the survey. There were two Likert-type items that showed trends when compared with the geographically-based quartiles that suggested linear correlations. Both of these items asked participants about their views on the subjective qualifiers of success. The second and third columns from the left in each of these quartile-based geographically-referent comparisons will feature statistics about the first column. As the data regarding the quartiles increased, the percentage of participants that agreed with the prompts listed in Table 25 increased.

Table 26

Likert-Type Item Responses Linearly Correlated to Hometown Population

	Population Quartile	Population Means	Musicians are identified as successful if they have exhibited artistic integrity by their own standards.	My success level is indicated by my job satisfaction.
Quartile 1	18,216	8,042	72.41%	70.69%
Quartile 2	70,635	38,298	75.86%	79.31%
Quartile 3	1,239,220	364,798	79.31%	81.03%
Quartile 4	4,496,694	2135614.053	82.46%	87.72%

Table 27

Likert-Type Item Responses Reflecting Sharp Depressions in Quartiles 2 &3 from Their Adjacent Outer Quartiles When Quartiles Reference to Hometown Population

	My professional success level is indicated by my annual pay, meaning my total income over the course of a year.	One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.
Quartile 1	62.07%	77.59%
Quartile 2	56.90%	68.97%
Quartile 3	48.28%	74.14%
Quartile 4	65.52%	82.46%

Table 27 depicts inverted normal distributions that can be observed when analyzing the responses to two Likert-type items and their relationship to the quartile means. In both of these cases, the first and fourth quartiles exhibit a more than 5% difference in agreement with the prompt than the responses from their respectively adjacent second and third quartiles. Figure 32 illustrates the distributions outlined in Table 27.

As stated in Chapter III, upon observing a disparity in linear trends in the current city portion of the geographical data, analysis to determine which cities nearest to the current residences of the participants held particular trends was discontinued with the understanding that the data reflecting the hometowns of the participants was significantly more important and would lead to more firm implications. Also, because the following data only considers cities that garnered 4 or more entries, there were too few cities outside of the boroughs of New York City to serve as points of comparison for this particular measure. Further, because the “nearest city with one million or more residents” metric was deemed to be an illegitimate basis for deducing opinions given the current

means, the analysis and generated data regarding that point has been disregarded, as the participants who grew up very close to cities were attributed to that city to the same degree that a participant who hypothetically grew up 500 miles outside of a city would be attributed to their nearest city.

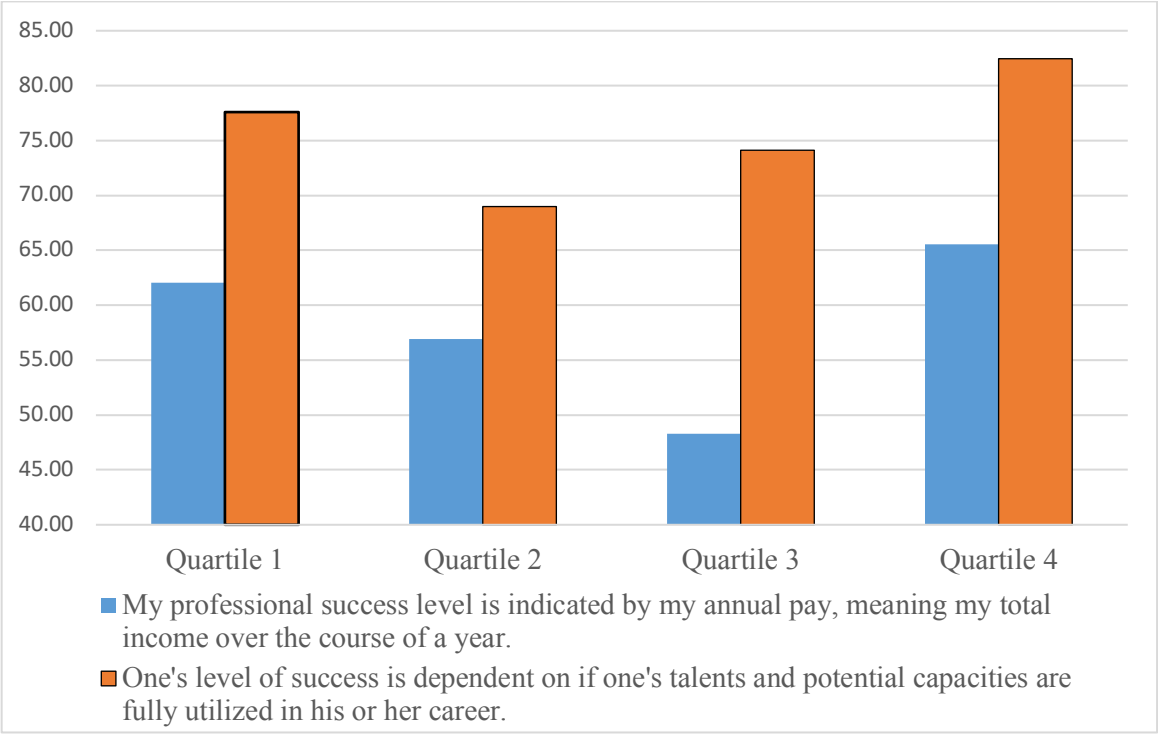


Figure 32. Graph showing Likert-type item responses reflecting sharp depressions in quartiles 2 and 3 from their adjacent outer quartiles when quartiles reference to hometown population.

Population density is a measure of how many residents live in a town per square mile of that town if the total population of that town or city was evenly distributed across the entirety of its land. Table 28 outlines the percentage of participants in each quartile of the population density spectrum responded to three items that were shown to be linearly correlated to the population density quartiles. All three of the items in this category are other referent items pertaining to subjective success.

Table 28

Likert-Type Item Responses Linearly Correlated to Hometown Population Density

	Population Density Quartile	**Population Density Mean**	**Musicians are identified as successful if they have exhibited artistic integrity by their own standards.**	**My success level is indicated by my job satisfaction.**	**My success level is indicated by my career satisfaction.**
Quartile 1	33	1054.18431	75.86%	72.41%	87.93%
Quartile 2	2,000	2,917	75.86%	77.59%	93.10%
Quartile 3	4,011.90	6,541.28	75.86%	81.03%	93.10%
Quartile 4	11,379.60	44,040.34	82.46%	87.72%	94.74%

Table 29

Likert-Type Item With Response Distributions With Depressed Quartile 2 Data Points

	My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances.	My professional success level is indicated by my annual pay, meaning my total income over the course of a year.	My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances.
Quartile 1	48.28%	60.34%	51.72%
Quartile 2	39.66%	46.55%	44.83%
Quartile 3	44.83%	62.07%	51.72%
Quartile 4	43.86%	63.16%	49.12%

Table 29 depicts inverted normal distributions that can be observed when analyzing the responses to three Likert-type items and their relationship to the quartiles of population density. In these cases, the relationship between the second quartile and its adjacent quartiles is suggestive as it shows a notable depression. From quartile 1 to quartile 2,

there is a decrease of 8.62%, 13.79%, and 6.89% in each of the items respectively. And from quartile 2 to quartile 3 there is an increase of 5.17%, 15.52%, and 6.89% in each of the items respectively. Figure 33 illustrates the distributions with depressed quartile 2 data points outlined in Table 29.

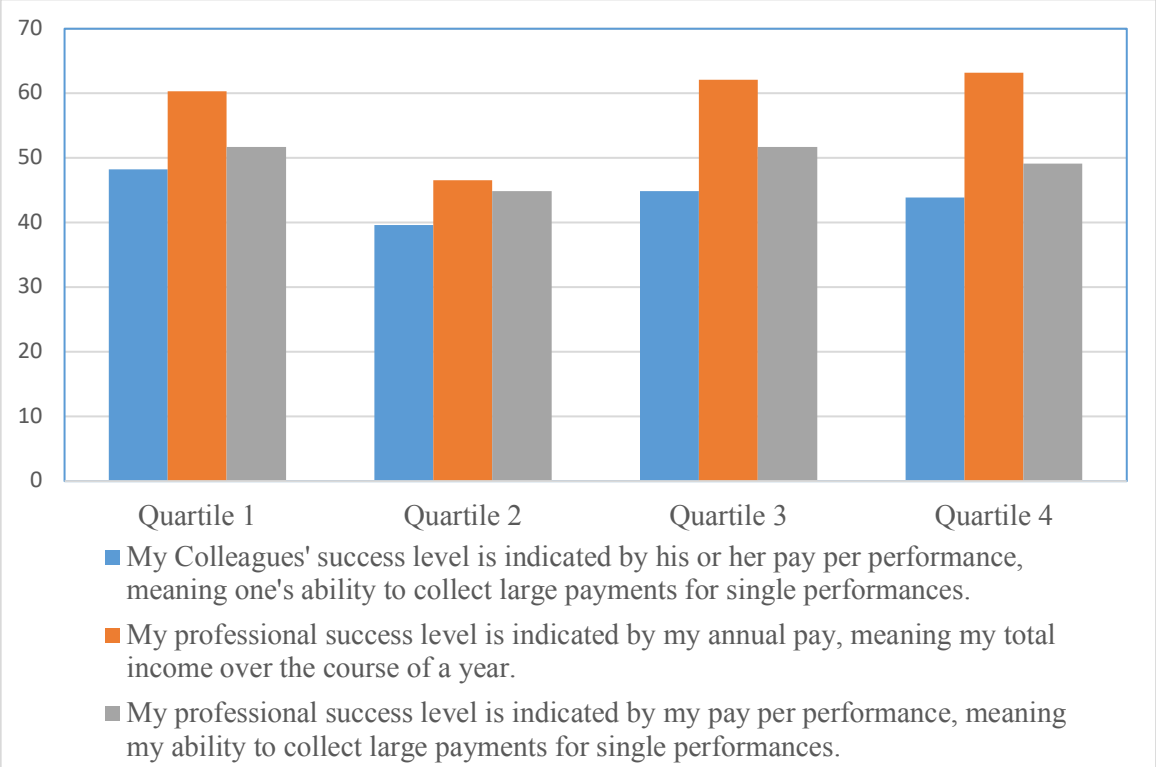


Figure 33. Graph depicting Likert-Type Item with Response Distributions with Depressed Quartile 2 Data Points.

Table 30 depicts four items that were showed to have relationships with the amount of mileage that the participants' hometowns were from the nearest city with a population of one million people or more. A noteworthy portion of the participants in the first two quartiles are from hometowns that are cities bearing a population of one million people or more. For this reason, the starting data point of both of these quartiles is 0, and the mean of the second quartile is low. The first two Likert-type items featured in table

29 exhibit inverted normal distributions when broken into quartiles based on the population densities of the hometowns of the participants, and the latter two items exhibit linear relationships with the aforementioned quartile qualifier.

Table 30

Likert-Type Items Shown to Have Relationships with Mileage of Hometowns to Nearest Cities with Populations of One Million Persons or More

	Inverted Normal Distributions		Linear Relationships	
	My colleagues' success level is indicated by their job satisfaction.	My colleagues' success level is indicated by their career satisfaction.	One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.	My success level is indicated by my job satisfaction.
Quartile 1	77.59%	86.21%	81.03%	87.93%
Quartile 2	70.69%	82.76%	77.59%	81.03%
Quartile 3	58.62%	72.41%	74.14%	75.86%
Quartile 4	71.93%	87.72%	70.18%	73.68%

Table 31 depicts cases in which the population of the participants' current cities or towns was linearly correlated to, and normally distributed in correlation with, particular Likert-type items from the survey. In this case, the first Likert-type item in the table, which is shown in the third column, was the only linearly related Likert-type item. The other three items on the table are related in an inverted normal distribution pattern to the population quartiles. One important comparison is that of the three items listed in table 30 that pertain to objective qualifiers of success, two of them sought to understand

the same specific indicator; one's feelings on how annual pay can represent success in themselves and others. The data points relating to the first and fourth quartiles show a disparity that is worth exploring as they are an example of a discrepancy between the ways in which a part of the same saw a qualifier in themselves differently than they saw it in others.

Table 31

Likert-Type Items Shown to Have Relationships with the Population of the Current Places of Residence of the Participants.

	Quartile	Current Place of residence Population Mean	My colleagues' success level is indicated by his or her annual pay.	My professional success level is indicated by my annual pay.	Income has an impact on my perception of my professional success.	My colleagues' success level is indicated by their career satisfaction.
Quartile 1	589	19,056.33	51.72%	70.69%	86.21%	86.21%
Quartile 2	54,227	1,000,043.47	51.72%	48.28%	74.14%	79.31%
Quartile 3	1,664,727	1,676,690.02	46.55%	56.90%	84.48%	81.03%
Quartile 4	2,358,582	2,647,229.63	40.35%	56.14%	89.47%	82.46%

The quartiles in Table 32 are also delineated by the population of the participants' current cities or towns. These groupings of data are different however in the fact that there is no linear or normally distributed correlation between respondents' opinions to the prompts. These items, as well as two of the items in Table 31, display a depression in the percentage of the participants that agreed with the prompt between quartiles 1 and 2.

Table 32

Likert-Type Item with Response Distributions with Depressed Quartile 2 Data Points When Analyzed Alongside the Population of the Current Places of Residence of the Participants.

	My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances.	I am successful if/when I can demonstrate an equitable work/personal life balance	Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.
Quartile 1	50.00%	84.48%	63.79%
Quartile 2	41.38%	72.41%	44.83%
Quartile 3	44.83%	81.03%	56.90%
Quartile 4	40.35%	82.46%	52.63%

Table 33 depicts cases in which the population densities of the participants' current cities or towns were normally distributed in correlation with particular Likert-type items from the survey. In this case, none of the Likert-type items were linearly correlated with the population density quartiles. Also, these three items are all other-referent items having to do with subjective qualifiers of success.

Table 34 depicts cases in the quartiles associated with the population densities of the participants' current cities or towns garnered data points from Likert-type item response groupings that showed the same level of agreement across at least two adjacent quartiles. These pairings, and in one case triple of levels of agreement happened when the data was separated into these quartiles more than in any other quartile grouping.

Table 33

Likert-Type Items Shown to Have Relationships with the Population Densities of the Current Places of Residence of the Participants.

	Current place of Residence Population Density Quartiles	**Current place of Residence Population Density Quartile Means**	**My success level is indicated by my job satisfaction. Job satisfaction refers to one particular job or gig, (e.g., playing with a particular orchestra, teaching at a particular school).**	**My success level is indicated by my career satisfaction (Career satisfaction refers to satisfaction with one's overarching career.)**	**My level of success is dependent on if my talents and potential capacities are fully utilized in my career.**
Quartile 1	39.91	2,846.24	75.86%	89.66%	77.59%
Quartile 2	6,564.72	21,137.30	81.03%	93.10%	91.38%
Quartile 3	36,732.00	50,567.65	84.48%	94.83%	93.10%
Quartile 4	66,940.00	66,940.00	77.19%	91.23%	84.21%

Table 34

Likert-Type Items With Like Levels of Agreement across Quartiles When Compared with the Population Densities of the Current Places of Residence of the Participants.

	My colleagues' success level is indicated by his or her annual pay, meaning their total income over the course of a year.	**Income has an impact on my perception of my professional success.**	**My colleagues' success level is indicated by their job satisfaction.**	**Musicians are identified as successful if they have exhibited artistic integrity by their own standards.**	**I am successful if I have exhibited artistic integrity by my own standards.**
Quartile 1	53.45%	81.03%	68.97%	74.14%	86.21%
Quartile 2	44.83%	84.48%	68.97%	79.31%	91.38%
Quartile 3	44.83%	84.48%	68.97%	79.31%	91.38%

Quartile 4	47.37%	84.21%	72.41%	77.19%	87.72%

The comparison of data that sought to relate the nearness of the current residence of the participants to the nearest city with a population of one million people or more was disregarded as too many of the participants lived in a major city with one million people or more. Three out of the four quartiles contained participants that live in major cities, and there was no valid way of separating these participants any further without introducing secondary or tertiary filters that may have introduced other factors.

Open-Ended Responses reflecting Geography

Many of the participants made distinct claims about the United States and how culture in the United States impacts their views on success, what they think of their peers, and what they assume their peers and practitioners in other industries think of them. There were also a number of interesting responses that more broadly mentioned geography and/or a culturally acquired set of beliefs that might be found in the United States and nowhere else. One participant mentioned where they spent their formative years as a means of indicating that it afforded them opportunities that they otherwise may not have received due to competition for resources and opportunities. This participant said, “I was fortunate to be educated in a rural area and good enough to play professionally while still in school. My teachers helped me to prepare for this outside work in a very supportive manner.”

Participants who briefly mentioned the United States in response to other questions having to do with success said things like,

> Here in the U.S., [earning income] is a part of any professional identity. Good income doing something you are good at = success and "Earning income is paramount in our culture here in the USA, and musicians' success is measured by income just like everybody else's success.

These two quotes set an important tone about the perceptions around the culture in the United States. They also both compared musicians to other professions using the need for, and a measure of, income as the defining factor for professions both in and outside of the field of music. These types of responses suggest that the responses to the objective qualifier open-ended survey items may have garnered responses less driven by money if the survey was done in another country or even in another part of the United States. More to this point, a participant describes why they have their views about money and uses the fact that those outside of the field likely view musicians by monetarily-based metrics to justify that many within the field may judge themselves and their abilities by these same metrics. They wrote:

> I think many of us judge our abilities and public level of interest in our music based to some degree on whether or not we can support ourselves solely through music. Many non-musicians certainly judge our value as musicians that way, at least in the United States.

Another participant expresses their views on the United States, as well as how financial instability can make living and working here very hard for some. This participant's very comprehensive response also mentions the struggle to maintain an overall sense of wellbeing while in the pursuit of one's professional goals. This participant wrote,

> I think the situation of working artists in the United States is such that if you aren't comfortable with a lot of instability and intermittent periods of poverty, you are unlikely to find a happy career in music unless you have a stable financial situation for other reasons or you lucked into a good orchestra-style job very early in your career (probably before leaving school). I think the lack of overall stability, lack of basic labor standards for work in the field, and lack of a broader social safety net that prevents people from falling into abject poverty and/or serious crises due to unexpected changes over the course of a career have a

> seriously negative impact on the lives of working musicians. I feel strongly that the mental and health benefits derived from baseline stability of housing, health, and subsistence needs being guaranteed are largely out of reach for American musicians, except for those with very stable orchestra-style jobs. Even if we're doing fine at the moment, we know the loss of a single sweet gig or good teaching job could spell disaster, regardless of our qualifications or how well we do our job/play our instrument. While creative success and personal achievement are important and ultimately the most meaningful markers between us and our peers, the sad truth is that our inhumane system will continue to make the lives of many musicians quite difficult and the pursuit of a healthy work/life balance unattainable for the majority of musicians for major stretches of their lives. I think a decent life for musicians will only really be attainable when we have a decent system that embraces human dignity and traditional democratic socialist values.

This response touches on almost every one of the research questions. However, it is couched in the reality of being a worker in the United States, a distinction that comes with just as much promise as it should skepticism. This participant also implies that long-term foresight and perseverance are needed in order to financially and psychologically make it past the loss of a, "sweet gig or good teaching job" in a gig economy that makes a, "healthy work/life balance unattainable for the majority of musicians for major stretches of their lives." This doesn't paint a picture of doom for those who live in the United States, but instead a picture of necessity – the necessity to be aware of the distinction between the different types of success and the subjectively built into the process of defining one's own qualifiers.

Unintended Outcome: Issues of Gender-based and/or Sexual Discrimination

Though not related to my research questions, I would like to discuss four open-ended responses that caught my attention during the coding process. Four responses were contributed by four separate participants. They each mention their gender and a level of difficulty that they have experienced because of their gender. The first three statements

are in response to the prompt, “In what ways do you attribute your career success to the preparation you gained in your institutional/academic preparation?” One participant wrote:

> I studied music as a child and attended the HS of Music and Art (now, La Guardia HS). I received excellent preparation there and by private music teachers. My instrument teachers gave me the skills I needed to succeed. I am a woman in what was traditionally a man’s world in the 1970s, the area of percussion. As such, I was discriminated against and had some difficulties finding work. As a result, my career was not very strong.

Another participant provided an example of how the sexism she experienced in her institutional preparation primed her for conditions that have experienced in her field by saying, “Only in that my first private teacher alerted me by his example to the rampant sexism in professional music, and my second private teacher used his influence to establish me in the workforce.” Similarly another participant shared that because of negative behavior from teachers that were part of her institutional preparation she was prepared for some of the negative aspects of her field. This participant stated, “My teachers were verbally abusive and sexually harassed me and that prepared me well for the world of jazz and the sexism inherent within jazz.” Though these are not ideal or even pleasant outcomes from institutional preparation, they are important points of consideration as they provide insight on the happenings that can impact the learning of a segment of our population. In this case, the segment happens to be roughly half of the population. I will conclude with a statement from a participant who wrote the following in response to an item asking her what went into her consideration of a gig/performance opportunity: “Distance from home, pay, sexual harassment (I am a female and someone kicked me off a gig because I told him to stop calling me cutie), difficulty of the music.” In this instance, the readiness with which the participant expresses their need to consider

sexual harassment along with other points of consideration is also of note. Even though none of the items on the survey instrument asked participants about gender-based discrimination or harassment, these participants answered the prompts, thus volunteering insight into their daily realities and considerations.

Summary

The collection of the data in this study was carried out with the intention of more fully understanding how musicians define successful careers and the attributes, habits, traits, and skills that make up successful careers, as well as the role of the participants' institutional preparation in their overall conceptualization of their own job preparation, success, and career trajectory. The findings presented here illustrate the groupings of the Likert-type answers, with the subsequent cross analysis, the open-ended questions, with thematic coding to answer the research questions, and the findings of participants responses as they relate to demographic data.

The results from this chapter also offer credence to the idea that musicians from particular areas may feel differently about concepts related to success than others. This data outlined in this chapter also suggest ways in which participants view success in ways similar to the Judge et al. (1995, p. 5) framework as well as ways in which the participants' views differ from how the Judge et al. framework outlines success and its qualifiers. There are also results from this chapter that discuss the opinions of musicians on the role of institutions in preparing them as students, and the responsibility of institutions in preparing their graduates, more generally speaking. These results will be discussed in the next chapter.

Chapter V

DISCUSSION

Introduction

This study was undertaken with the purpose of investigating the subjective and objective career success perceptions of professional musicians. Existing research in this field has brought forth the notion that career success is made up of two overarching components; objective career success and subjective career success. A need for a study exploring the interplay between these two subdomains of career success as they exhibit themselves in musicians was apparent.

The objective of the current study is to document the perceptions of definitions, trends, opinions, and experiences of New York City-based musicians to serve as a foundation from which future qualitative and quantitative studies may begin. The following research questions were designed:

1. How do musicians define success?
    a. Is the way musicians perceive success similar to or different from the Judge et al. (1995, p. 5) Framework?
    b. How do participants perceive success differently in themselves than they do in others?
2. In what ways do musicians attribute success to their preparation?
3. How does geographic location impact a musician's perceptions about success, if at all?

As stated in Chapter III, the methodology of this research is descriptive. This particular method was chosen as a means of collecting unique participant perspectives through open-ended questions as well as understanding participant leanings and tendencies regarding their perceptions of themselves and their peers through closed-ended Likert-type questions. The current chapter presents the emergent themes, open-ended survey items, and trends in the Likert-type survey items, creating new connections from the gathered information in an attempt to answer the questions that have guided this investigation.

Research Question 1, Part One

The first part of research question was designed to create points of comparison between how scholars have thought of the construct of success and how musicians might interpret qualifiers of success. The Judge et al. (1995, p. 5) framework presented in Chapter II presents two main kinds of career success that have served as construct subdomains for the present study. The first of these kinds of career success is objective career success, which the framework by Judge, Cable, Boudreau, and Bretz (1995, p. 5) measured through participant pay and ascendency. The second kind of career success is subjective career success, a classification that Judge et al. (1995) dichotomously defined as made of either job satisfaction or career satisfaction.

Before the current study was undertaken, specific definitions were expanded or clarified to better reflect how they might appear in the field of music performance. More specifically, *ascendency* was taken to mean a more general prestige associated with the projects or performances one is asked to be a part of instead of the promotions one has

received. This was done to reflect literature showing a shift in overall organizational structures to those more flat and less hospitable to promotion, as well as a more general lack of hierarchal structures in the greater part of the music performing community. The subdomain *qualifier of pay* was further specified to represent pay for single performances or short engagements, annual pay, and more general feelings about in separate items. Lastly, *job satisfaction* was interpreted and represented as satisfaction with one's short term projects or engagements, as the literature has shown that artists typically use many short-term engagements of their services to construct a portfolio career.

As specified in the process model in Chapter III, in order for participants to show that they perceived the qualifiers of success as the Judge et al. (1995, p. 5) framework outlines them, they would need to recognize and, less importantly, endorse the sub-construct. Normal distributions in the majority of the response pools to the Likert-type items across the specific qualifiers show that the participants understood the specific qualifiers, and thus chose to endorse those in which they actually saw value. Without comparing the self-referent and other-referent items, two occurrences are worth discussing.

First, there is an essential difference between the way that participants viewed annual pay and per-performance pay. In both cases of who the items were referring to, the participant pool showed less agreement with the notion of pay for single performances being vital to one's perception of success when compared with the notion of annual pay feeding into that same perception. In the case of the self-referent items, the difference between annual pay and pay per performance is an overall difference in agreement of 8.58%. This difference also illustrates the majority of agreement with the

notion to change. The majority of participants agreed that their professional success level is indicated by their annual pay, while the majority of participants also felt that their professional success level is not indicated by my pay per performance. Table 35 compares the dichotomous totals to each of these items.

Table 35

A Comparison of Self-referent Opinions on Objective Success Qualifiers

Survey Item	Disagree & Strongly Disagree	Agree & Strongly Agree
My professional success level is indicated by my annual pay, meaning my total income over the course of a year.	42.64% Disagree 139 of the participants	57.36% Agree 187 of the participants
My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances.	51.23% Disagree 167 of the participants	48.78% Agree 159 of the participants

This finding is interesting in that it runs contrary to the idea that musicians would value pay per performance over annual pay by the nature of their portfolio-based work. Since portfolio careers often offer a less consistent flow of engagement, importance is often placed on the types of projects with which one engages. This is true when considering the prestige of particular opportunities, but not necessarily when comparing the pay of one opportunity over another. This leads to the second Likert-type item referent point worth discussion. The difference in participant agreement with the survey items that referred to money directly and the survey items that asked participants about the other objective

qualifier, their professional position(s) or job titles, or the gigs or performances that they have been offered, was dramatic. While the responses to the monetarily-based items followed a roughly normal distribution, in both self and other referent cases, these prestige-of-performance based items garnered agreement levels over 80%. More specifically, 92.94% of participants agreed with the self-referent version of this notion, making it the single most agreed-with sub-construct indicator across the entire survey instrument. This suggests that this portion of objective career success is more directly tied to one's overall valuation of career success than pay. This also suggests that these two components of objective career success should not be assessed together, as they may access completely different portions of respondents' professional identities.

Open-ended items also depicted participant recognition and endorsement of the objective qualifiers of success. More importantly, the participants convey different levels of endorsement of the idea of pay having an impact on one's professional success or the perception thereof. There were three substantial belief factions around this issue. The first view was that money is the most critical measure by which one can call oneself a professional musician. The second view was that, though money is an essential component of overall career success, there are important considerations around why money is such an important facet of our lives that should be considered. The third view was far less prevalent in my sample population and is the view of those who felt that money is not an important consideration in the overall career success of a musician.

The first view can be exemplified by opinions from the participants that use money as a point validation for musicians to refer to themselves as professionals. Though this type of view is not unique to music, it is an important one to identify, especially

because it was held by so many participants. Diving deeper, within the faction of participants who held the view that the ability to make money from music is the sole determinant of one's eligibility to be a professional are the participants who felt that it is not just enough to make money, but it is crucial to support oneself completely from musical endeavors in order to call oneself a successful, professional, and in some cases even just to call oneself a musician. One participant wrote, "One can't be truly successful as a working musician without making a living from gigs. Though, a musician does not have to make exorbitant amounts. That is wonderful when it happens, but not at all necessary." Hidden in the words of this quote is the very specific opinion that working musicians can make a living in ways other than from the payments that come from their gigs; however if they do so, they are not truly considered successful. Instead of keeping these people out of the overarching group, musicians, the participant validates their efforts and talents in the field but maintains there is a lack of success as long as the requirement that the hypothetical musician in question is able to make a living from money they receive from their performances is unsatisfied.

The second noteworthy view regarding objective success that emerged from the open-ended responses was the view that though money is an important component of overall career success, there are important considerations around why money is such an important facet of our lives that should be considered. Participants who held this view often commented on the negative role that money plays in our society. One participant said, "It is a necessary evil in the life of an artist." This view exemplifies the need to make money in the act's role as an enabler for other tasks. Subjective success depends on the satisfaction of the workers in question not only with a particular job, but with their

career as a whole. For this reason, feelings of failure and self-doubt are of high importance, not only to the researcher but to the schools that will graduate these workers in the future. These two kinds of success, objective success and subjective success, are linked and should be considered in tandem. A number of participants in the current study discussed one subdomain when asked about the other subdomain, thus indicating that they considered them simultaneously.

The third group of participants, who recognized pay as a possible qualifier of success, chose not to endorse this belief. One participant wrote, "[income] allows you to sustain the career however lower income musicians are not unsuccessful. It's about being in the right place at the right time and being lucky as well as being skilled." The participants recognized the clarified subjective success qualifiers. Normal distributions in the response pools to the subjective success-based Likert-type items show that the participants understood the specific qualifier, even though the distributions were skewed toward the affirmative responses. The participants chose to endorse, through their agreement with the prompts, the notions of their choosing based on their actual agreement with the prompts.

The responses to the Likert-type items indicate that the participants agreed more with the notions outlined in subjectively based items than the prompts in the objectively based items. Overall, each one of the items in both the self-referent and other-referent section garnered responses of more than 75% agreement from the participant pool. In the previous section of questioning, the distributions of participant responses to the items were much more centered on an equal display of affirming and dissenting views. The results from this portion of the Likert-type item responses are noteworthy for two

reasons. Artists might more affirmatively side with subjective measures of success over objective ones, for the purposes of this study, how the participants recognize, and conversely, chose to endorse both subdomains is very important. The particular items among the group that garnered the lowest agreement response rates are also worth discussing as they offer insight into which of the specific indicators the participants endorse the least. For example, in both self-referent and other-referent cases, the majority of participants disagreed with the prompts that suggested that their ability or the ability of their peers to collect large payments for single performances was an indicator of success. This might be because opportunities to collect such payments for performances may seldom arise. Moreover, this suggests that the musicians surveyed see value in the consistency that may come along with lesser payments per performance. However, when considering the possibility of this view being held with the view of some that income, and the ability to garner it, may be the sole determinant of one's success, we are left with the understanding that one's ability to support oneself is very important to musicians' overall view of success in themselves and in others. However, beyond meeting one's basic needs, one's level of success is not directly correlated to what they can collect for single performing engagements.

The other-referent items that asked participants about their opinions concerning one's ability to exhibit a balance between their personal and work lives, and one's job satisfaction, received the lowest levels of participant agreement for any of the subjectively based survey items. These results suggest that participants value or perhaps understand the ability to interpret a balance between someone else's personal and work lives less than they value or understand the same specific indicator in themselves or any

of the other more agreeable specific indicators, regardless of whom it is referring to. Likewise, these results also suggest that participants value or understand the job satisfaction of others less than they value or understand the other subjective success specific indicators. These levels of agreement were lower than the other other-referent subjective items as well as the matching self-referent items on the survey.

There are further instances in which the participants shared their understanding and endorsement of the subject success qualifiers and these were illustrated in the open-ended item responses. Some of the participants indicated their understanding and/or endorsement of the qualifiers with simple statements or lists. One participant listed the factors that go into the consideration of the success of their peers: "Job/gig happiness and satisfaction. The job credit….is the institution or band or orchestra of high quality and renowned?" Another participant wrote, "Job satisfaction, artistic and personal integrity" to the same prompt that asked participants what factors go into the consideration of success in their peers. These participants weighted subjective success qualifiers over objective success qualifiers. In the first example to the participant listed the subjective qualifiers first and then listed the position, or title based, objective qualifier second. In the second example the participant only mentioned subjective qualifiers and made no mention of objective qualifiers. One participant wove the ideas of subjectively based satisfaction and the prestige associated with playing a particular level of performance opportunities in his or her statements in response to the same prompt, "Whether they derive satisfaction from their work and career; the level of gigs they are associated with; how well they play/perform their role (if the performance is recorded/made public)." This statement is very interesting because it puts the onus on the colleague or the participant to

define for themselves where they should derive their satisfaction as well as the determination of whether they have derived that satisfaction. If the colleague in question does indeed derive their unique qualified satisfaction, then the participant views them as successful.

Participants shared their thoughts on subjective qualifiers in response to an item asking participants about how they are earning income, and objective success qualifier contributes to the professional identity of musicians. This further reinforces the argument that musicians see a link between the two subdomains.

Another important facet of the overall success view is that being selective of particular opportunities, or at least the ability to be selective, factors into the participants' view of success within themselves. This view suggests that it is not a particular performance opportunity in and of itself that determines one's level of satisfaction but instead the ability to turn that performance opportunity down, and the related choice of affirmatively taking that performance opportunity on one's own volition, that instead feed into job satisfaction. This notion perhaps paves the way for the argument that one's job satisfaction has less to do with the job itself, and more to do with the conditions under which a worker has chosen to accept a job or engagement.

The main difference in between how musicians view success and how the Judge et al. (1995, p. 5) framework outlines the qualifiers to success comes in the objective success parameter that was clarified after the pilot test of the survey instrument. Ascendancy, or the promotions one has received and the rate at which they have received them, does not apply to musicians in the same way as it does to practitioners in other fields because performance opportunities do not necessarily relate to one another in a

directly comparable fashion. It can be difficult to view a linear path through projects of different types that may offer different monetary rewards for services, and may render differing levels of particular intrinsic values. For the purposes of the current study, the prestige, type, level, and other facets of performance opportunity were appropriate substitutes for ascendency.

Research Question 1, Part Two

The second component of the first research question was designed to understand any differences or similarities in how participants saw the overarching construct of success in themselves and how they saw it in others. Though comparisons of Likert-type items will follow, participant responses to open-ended items offered most insight into the different modes of thought around these types of career or definitional comparisons. Some of the participants chose to draw a rather direct line of comparison, or at least they implied that the concerns of their peers are the same concerns that they field when making career decisions. Other participants chose to further endorse the overall subjectivity of the construct, positing that definitions of success are incomparable between persons. However, there was some issue in these responses as they often conflated the subjectivity associated with determining one's own path, with subjective qualifiers like job and career satisfaction, and what many participants describe more broadly as happiness. To this latter point, one participant wrote, "Success for me is likely different than it is for others. Every individual has their own goals, and I'd never want to disparage the dream of any musician." This suggests that the very achievement of these uniquely determined goals would in a sense be success in and of itself. The literature (Abele & Spurk, 2009; Gunz & Heslin, 2005) suggests that with the achievement of these

uniquely determined goals would become a sense of satisfaction with either one's job or their career, which would feed into a laterally comparable measure of success.

There were other participants for whom the points of comparison were a bit clearer, even though they made it clear that their primary belief was that success should be individually determined. One participant stated,

> I think success means something different to everyone, but boils down to if someone is happy with what they do and is able to do what they want to do. Whether it's music or brain surgery, someone should be happy and excited to get to do what they do every day. But at the same time, in order to be able to do that every day, one also has to get paid to do it enough so they can focus on it full time.

This response starts off with an emphasis on the subjectivity in determining one's own qualifiers for success. However, it quickly changes to offer a more direct definition based on happiness, and ultimately the monetary needs in order to maintain that happiness. The participant's view rather strongly suggests that objective and subjective success are inextricably linked.

Other participants more directly compare their peers to themselves and had no problem stating how they perceive success and value in the careers of their peers. One participant exhibits this by writing the following to a prompt asking participants what factors go into the consideration of success in their peers:

> I would assume the same that go into mine. Generally, it seems that if a musician can stay busy and in demand, make enough money to keep things going, and maintain their artistic integrity, they are succeeding in our eyes.

Describing a clear view of what they value in the careers of their peers, another participant writes, "I consider many peers successful based on what gigs/opportunities are offered to them. But I also consider others to be successful if they are happy with the performance opportunities they do, as it pertains to their own work/life balance." This

response goes on to further the idea that objective success and subjective success can be linked, meaning that if one exhibits one but not the other it can have a negative impact on their overall picture of their success. More specifically, objective success qualifiers or the lack thereof can impact subjective success: "One can also be successful from a musical ability standpoint without a significant corresponding financial reward, though they might not feel that way themselves." Here the participant suggests that without a commensurate fiscal reward for their services or talents, musicians might feel undervalued and thus subjectively unsuccessful.

Another participant shared an interesting point of comparison that sheds light on the possibility that some within the field of music compare themselves to others within the field. Moreover, this response is notable as it gives clear examples of objective qualifiers those subjectively determined by the participant, which serve as signifiers of prestige, accomplishment, or position.

> I try not to let it bother me when peers get gigs that I think I am better qualified for, but it sometimes does. If they win awards and prizes, get their names in print, and so forth, I am unfortunately conditioned to compare myself with them, and ask myself why I am not getting the same attention. It's pretty pointless. Everyone is on his/her own path and has individual lessons to learn. I read the other day about a famous Hollywood composer and all the success he's had, and then found out he has MS. So there you go. I am honestly happy when I hear about the success of my peers, and it would be childish of me to complain about theirs, considering all the success I have had in my life.

This response also offers insight into the internal struggle that accompanies the comparison of one's career the careers of one's peers. The participant describes conditioning that puts them in a position of constantly comparing observable objective qualifiers between their peers and themselves.

To answer the second component of the first research question more directly, comparisons of participants' answers for particular questions reflecting specific qualifiers as they pertained to themselves, and how they pertained to their peers, were formulated in the form of cross-tabulations. These cross-tabulations were used to understand the relationship between the two variables (ideas about self and ideas about others) in the two categories of agree and disagree. The cross-tabulations feature 16 boxes indicating data points that are separated into four quadrants. Two of these quadrants were designated as zones of referent conflict. These zones reflect the responses of participants whose self-referent and other-referent notions on a particular subdomain were not consistent with one another and differed dichotomously across the line of one's agreement with the subdomain itself, that is, the respondents agreed with the prompt as it referred to either themselves or their peers and disagreed with the subdomain when the opposing referent item was posed to them.

This portion of the chapter is devoted to exploring the notable instances of referent conflict in the participant pool as defined in the previous chapter. The cases of notable referent conflict pertaining to the objective success qualifiers will be outlined and discussed, then the cases pertaining to subjective success qualifiers will be outlined and discussed. After those two cases are discussed, the cases in which there were no major referential conflicts, or cases in which referent conflict was initially identified and subsequently dismissed will be outlined and discussed.

A notable number of participants ($n = 45$) said that their level of professional success was indicated by their annual pay while also saying that the success of their peers was not indicated by their annual pay. Similarly, the faction of participants agreeing with

the prompt that their success level is indicated by their ability to garner large payments for single performances while disagreeing with how the same measure could be applied to others stood out as important. In both of these instances, participants weighed the objective qualifiers more heavily in their representation of their own success than they did in their identification of success in their peers. This means one of two things about how musicians feel about this issue. Either the musicians actually feel that garnering a large payment for a performance would be more of an indicator of career success in themselves than it would in others, or they would likely endorse the other-referent specific indicator less than they would the self-referent specific indicator due to social desirability bias. The latter seems more likely given that the participants surveyed mentioned the subjectivity of the objective qualifiers. This suggests that musicians may be unwilling to cast their opinions onto others especially when it concerns objective qualifiers of success, and even more specifically when it regards large sums of money being collected for a single engagement.

One question in the objective qualifier grouping asked participants whether one's success level was indicated by the professional positions or job titles one has, (i.e., gigs or performance opportunities for which one has been called). The purpose of this item was to field the second specific qualifier as identified in the Judge et al. (1995, p. 5) framework. However, participants responded very different to this item than they did to the other items. An overwhelming majority of participants choose responses that indicated general agreement with both of the other-referent and self-referent prompts. This finding suggests that this particular objective qualifier is much more indicative of

one's career success as it is perceived by that person and that person's peers than the other objective qualifier, pay.

Self-Referent Item	Other-Referent Item	Quadrant of Referent Conflict
I am successful if/when I can demonstrate an equitable work/personal life balance.	Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.	Third Quadrant Conflict Agrees when applied to self, but disagrees when applied to peers.
My success level is indicated by my job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	My colleagues' success level is indicated by their job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	Third Quadrant Conflict Agrees when applied to self, but disagrees when applied to peers.
My success level is indicated by my career satisfaction (Career satisfaction refers to satisfaction with one's overarching career.)	My colleagues' success level is indicated by their career satisfaction. (Career satisfaction means satisfaction with one's overarching career.)	Third Quadrant Conflict Agrees when applied to self, but disagrees when applied to peers.
My level of success is dependent on if my talents and potential capacities are fully utilized in my career.	One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.	No referent Conflict
I am successful if I have exhibited artistic integrity by my own standards.	Musicians are identified as successful if they have exhibited artistic integrity by their own standards.	Third Quadrant Conflict Agrees when applied to self, but disagrees when applied to peers.

Figure 34. Five Survey Item Pairs with an Indications of Referent Conflict.

Though the responses generally exhibited more agreement with the subjective prompts, the subjective success qualifier cross-tabulations exhibited similar appearances in the zones of referent conflict to the objective success qualifiers. More specifically, the

instances of the number of entries in the zone of referent conflict occurred where the participants responded negatively to the prompt as it pertained to their peers and positively as the prompt pertained to them. There were no occurrences in which the opposite was true. Four of the cross-tabulation tables attributed to this particular subdomain exhibited referent conflict factions. Figure 34 depicts the five survey item pairs as well as an indication of whether the response data were identified to bear referent conflict.

This difference in the level of endorsement of the specific indicators based on their applications suggests that participants feel that they understand how these indicators are exhibited in their own lives better than how they understand the ways in which they are exhibited in the lives of others. For this reason, disagreement with the prompts may not necessarily be a sign that the participants have other more comprehensive ways of identifying success in their peers. Instead, they may have felt as if they do not have a complete picture of all of the components necessary to make judgments about the careers of their peers, thus causing them to disagree with the survey's suggestions. Regardless of whether the participants felt well equipped enough to make representative judgments about the careers of their peers, the open-ended data analysis suggests that they still had rather clear opinions about the specific indicators – more specifically, work/personal life balance and career satisfaction. Those two specific indicators can be gleaned from the responses mentioned earlier in this chapter. In the responses that mentioned those items, the participants had little issue applying their beliefs to others in their field. This component of the findings again suggests that social desirability bias may have had an impact on how the musicians in this study discussed certain success qualifiers as they

pertained to others beyond what was mitigated in the methodology by choosing a survey instrument over an interview format. More broadly, it is very possible that in professional situations, musicians stray away from discussing money as it pertains to others because of the same social desirability bias found here.

There is an important distinction to be made here between how the participants may have engaged with the Likert-type items and how they may have engaged with the opened-ended items. Though the cross-tabulations of the Likert-type items served as a good starting point for comparison, the difference in the data collected from the two response types suggests that participants feel more open to express their opinions in their own words than in response to a predetermined prompt with which they can only agree or disagree.

Research Question 2

Research question 2 was designed to understand the ways in which participants attribute success to their institutional academic preparation. Two types of items appeared on the survey instrument to explore this, the first of which was Likert-type items. As illustrated in Chapter IV, the majority of participants disagreed with every one of the prompts asking if their places of institutional preparation adequately prepared them in regard to particular specific indicators. These findings rather clearly outline the belief that when considering the career success qualifiers outlined by the Judge et al. (1995, p. 5) framework, many institutions fell short of the participants' expectations and/or needs. The second type of item that explored the possible answers to the second research question was an open-ended item that asked participants, "In what ways do you attribute your career success to the preparation you gained in your institutional/academic

preparation?" A secondary item that asked participants, "What are skills that you wish your place(s) of academic preparation had prepared you with?" However, all of the responses that will be discussed in the paragraphs that follow were in response to the first of these two prompts.

The responses concerning the participants' thoughts on their own academic preparation align with one of three general views. The participants either; (a) did attribute their success to their institutional preparation, (b) did not attribute their success to their institutional preparation, or (c) did attribute some of their success to their institutional preparation while also noting some of the negative components of their academic experience or academic needs of theirs that went underserved.

For the students who felt that they significantly gained their professional success from their institutional preparation, opportunities to network and engage with mentors emerged as a common theme. Further, although many responses discuss a relationship between the participants and their studio professors or other faculty members, some participants made connections between the people they went to school with and their current work. This suggests that a major component of the value of attending an institution may be the professional network one gains by having attended an institution alongside other future professionals.

Another faction of participants wholeheartedly felt that their institutional preparation did not contribute significantly to their career success. Many of these participants instead cited on-the-job training as their primary source of education. Some participants answered very briefly and directly regarding the impact of their academic preparation. No institution seeks to better prepare select graduates of certain programs over the graduates

of other programs at their institutions. Nonetheless, some participants felt that an entire major program, in one case, music composition, was underserved by the institution.

Some participants did not directly describe deficiencies in academic programming, but the analysis offers insight as to why deficiencies may arise and persist. This, when taken with the other views of participants who did not feel that their academic institutions adequately prepared them, opens the door for the notion that some faculty may find education on these particular career-focused concepts counterproductive to their other duties, and responsibilities, and career goals.

The last component of the data analysis suggests answers to the second research question are several responses that reflected opinions that the participants gained skills or experiences crucial to their success from their institutional preparation while mentioning that the institution missed areas that proved to be critical deficiencies in the participants' skill sets once they graduated. When taken together, the different factions of responses offer a comprehensive picture of the satisfaction of graduates with their post-secondary music education. It is not surprising that some students express that their institutional preparation lacked some career-centric educational components. However, an important takeaway comes from the students who expressed that they gained skills and benefitted from opportunities at their institutions while also making clear that there were gaps in their education that would have proved to be unmistakably detrimental to their overall careers. Especially considering that so many of these anecdotes align, these views are worth major consideration.

Research Question 3

The third research question was designed to understand how geographic location might impact perceptions about success in musicians. To help in this understanding, each participant entered location information about their hometown as well as their current place of residence. These data were used in tandem with the responses to the Likert-type items to see if there were any trends in the perceptions of the participants based on any one of the geographical factors.

Trends based on the aforementioned geographic qualifiers used for this study are expressed in levels of agreement in the quartiles associated with the qualifiers. There were two Likert-type items that were linearly correlated with the participants' hometown population. Both of these items asked participants about their views on the subjective qualifiers of success. The first of these items was an other-referent question asking participants about artistic integrity. The second item was a self-referent item asking participants about job satisfaction.

The data for hometown population density presented a similar tendency in that all three of the items that were linearly correlated asked participants about their views on the subjective qualifiers of success. The prompts as well as their associated linearly correlated levels of agreement are depicted in Chapter IV. These data points suggest that the population and population density of one's hometown have a direct relationship with someone's likelihood to agree with and endorse subjective qualifiers of success. Further, the analysis took the current place of residence of the participants and compared it with the Likert-type data. These comparisons produced fairly inconclusive results. There were no linearly related items. Even though there were trends, none of them strongly suggested

findings worth discussing for the purposes of answering the third research question. This is likely due to the sample chosen for this study. If participants were selected from musician's unions in other metropolitan areas, there would likely have been more opportunity for a broader and more comprehensive pool of geographically diverse candidates.

Conclusion

Developing an understanding of how musicians in New York City see success was one of the primary goals in this investigation. The results and answers from both the Likert-type items as well as the open-ended items of the survey seem to affirm the results of each other as well as support parts of the information that can be found within the existing published research. Moreover, important support is found to indicate that musicians interpret success at least partially similar to the ways found in the Judge et al. (1995, p. 5) framework.

In many ways, the participants saw the subdomains and their specific indicators very similarly in themselves, as they saw these same indicators in others. This was seen in the cross tabulation of Likert-type responses as linear correlations in which participants would answer the same or similarly on self-referent and other-referent items asking about the same underlying specific indicator. Then, this notion of the participants using similar qualifiers when discussing success in themselves as to when they discuss success in others was further supported by open-ended responses in which participants would use language that implied a common understanding or goal. This chapter discussed the ways in which the participants saw themselves differently than they saw others. This chapter

also discussed what this discrepancy could mean in the field, and in regard to the current investigation and the instrument it used.

Institutional responsibility and the perception of the adequacy of the institutional preparation of the participants were explored in the Likert-type items as well as open-ended responses. Some of the negative aspects relayed in the participant responses had to do with coursework that would normally fall under the umbrella of music business coursework. Other aspects of the negatively-leaning participant responses discussed their experiences as a whole as well as other things that may have negatively impacted their time or what they gained while in their academic preparation. There was also a range of positive anecdotes having to do the educational experiences of the participants. Ultimately, the range of responses and richness of the open-ended data analyzed in the current study helped to contextualize the Likert-type item responses.

The findings suggest that certain aspects of the hometown of the participants were correlated with the ways in which they answered particular Likert-type items. More specifically the subjective success qualifiers were often positively related to the geographical parameters like population. In plain terms, using population as an example, as the population of the participants' hometown increased, participants were more likely to feel that musicians' success is indicated to some degree by their ability to exhibit artistic integrity by their own standards. Likewise, the percentage of participants whose perceptions of their own career success being at least partially identified by their job and career satisfaction was positively correlated to their hometown populations.

The results of this study are intended to help contextualize and further an understanding of the modes of thought around career success as well as to help equip

post-secondary music educators with career-based concepts that have the potential to better prepare students and graduates to more confidently face the road ahead. The final chapter will present a summary and conclusions of findings, recommendations for future research, and practical implications for those in the field.

Chapter VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The main purpose of this study was to investigate the subjective and objective career success perceptions of music school graduates who now identify as professional musicians. The manner in which this study approached that purpose was fourfold. First, the study examined how musicians conceptualized success compared to the literature. Second, the study investigated the manner in which musicians conceptualize how success is shown in themselves relative to how it appears in others. Third, the study examined if and how musicians attribute the success that they have achieved in their careers to the institutional preparation they received at academic institutions. Fourth, the study investigated the possibility that geography may play a role in sculpting the perceptual values and qualifiers of success in musicians.

This study was informed by the literature surrounding the area of careers, career success, career development as it pertains to musicians, and career success as it pertains to musicians. A survey was the research tool utilized for this descriptive study. The survey was constructed and facilitated via Qualtrics. The survey included 26 Likert-type questions and seven open-ended questions. Solicitation emails were sent to 5702 American Federation of Musicians Union members. Four hundred fifty-one participants started the survey, and 326 participants completed the survey.

The collected data from the survey was organized, analyzed, and synthesized to discover emerging themes and answers to the guiding research questions. This chapter provides a summary of the findings of this study, presents the implications of the findings, and offers leading recommendations for future research.

Research Question 1, Part One

In the case of pay, the findings of this study suggest that musicians value long term income over project-based income as a qualifier of career success. Since some portfolio careers that involve freelancing often offer a less consistent flow of engagement than ones that include salaried positions, often importance is placed on the types of projects one engages with. This study suggests that, when considering the prestige of particular opportunities, musicians weigh the prestige of a particular opportunity over the pay of that opportunity, especially when the pay is short-term or it is a single project. Further, this study suggests that though there may be differing opinions among the population about the significance of pay in overall career success, there is far less divergence when the prestige of a performance opportunity is being considered. This implies that the gig or performance opportunities one is offered are more directly tied to one's overall value of career success than pay in this field. Moreover, the two components of objective career success may access completely different portions of respondents' professional identities, and caution should be taken when assessing them together.

The study found a number of views related to subjective success. One view was that money is the most important measure by which musicians can call themselves professionals. Many of these people felt that it is crucial to support oneself completely

from musical endeavors in order to call oneself a successful, professional, and in some cases even just to call oneself a musician. Another view was that there are important considerations concerning the overall value of money in our society to take into account that qualify money's status as a criterion of overall career success. Another far less popular view was that of those who felt that money is not an important consideration in the overall career success of a musician.

The participants agreed more with the notions outlined in subjectively based Likert-type items than the prompts in the objectively based items. What is more, participants often put the onus on their colleagues to define for themselves where they should derive their satisfaction as well as the determination of if they have derived that satisfaction. Moreover, if the colleague in question does indeed derive their unique qualified satisfaction, then the participant views them as successful. Fulfillment was a large component of satisfaction, and thus subjective success. Lastly, there were views from the participants that suggested that one's job satisfaction has less to do with the parameters of the job itself and more to do with the conditions under which a worker has chosen to accept a job or engagement.

To answer this sub research question directly; it appears that musicians view career success very similarly to the Judge et al. (1995, p. 5) framework with the caveat that ascendency is adjusted to more broadly encompass one's position(s) or the types of performances with which one engages.

Research Question 1, Part Two

The results that relate to this research question are mixed. Some of the participants chose to draw a rather direct line of comparison between themselves and

their peers, while other participants chose to further endorse the notion that success is incomparable between persons. However, the musicians in this second category often used language that while not comparing themselves with their peers suggested common goals and thus common qualifiers.

Generally, participants weighed the objective qualifiers more heavily in their representation of their own success than they did in their identification of success in their peers. Further, participants chose responses that indicated general agreement with both of the other-referent and self-referent prompts concerning the impact of performance opportunities on one's success. Thus, this particular objective qualifier is much more indicative of one's career success as it is perceived by that person and that person's peers than the other objective qualifier, pay.

Broadly, the findings from this study suggest that musicians agree with the qualifiers of success as they apply to themselves more than they agree with them as they apply to others even though they may assume that their peers are striving toward similar overarching goals. This may not necessarily be because musicians have other more comprehensive metrics for identifying success in their peers. Instead, they may feel as if they do not have a complete picture of all of the components necessary to make judgments about the careers of their peers, thus causing them to generally dismiss the specific indicators. A central Likert-item was kept out of the survey instrument used for this study for the specific function of having the participants have to choose to either endorse the specific indicators or dissent. Nonetheless, the reasons why musicians might not want to apply the specific indicators are unclear. Regardless of whether musicians feel well equipped enough to make representative judgments about the careers of their

peers, the open-ended data in this study suggests that they still have rather clear opinions about the specific indicators – more specifically, work/personal life balance and career satisfaction. There is an important distinction to be made here between how musicians may engage with Likert-type items and how they may engage with the opened-ended questions regarding the careers of others. This study suggests that musicians feel more open to express their opinions about their peers in their own words than in response to a predetermined prompt with which they can only agree or disagree.

Research Question 2

For the students who felt that their institutional preparation significantly contributed to their professional success, opportunities to network with peers and engage with mentors emerged as widely prevalent career success contributions. This study suggests that a major component of the value of attending an institution may be the professional network and interpersonal relationships one gains by having attended an institution alongside other future professionals.

The participants who felt that their institutional preparation did not significantly contribute to their professional success often cited on-the-job training as their primary source of education.

When considering the education about the career success qualifiers outlined but the Judge et al. (1995, p. 5) framework, this study suggests that institutions are at risk of falling short of the expectations and needs of their graduates. Nonetheless, this finding suggests that one salient takeaway from institutional preparation are the connections to other musicians that one gains while at an institution.

Research Question 3

There are two direct answers to the third research question. First, this study showed that the population and population density of one's hometown has a direct relationship with someone's likelihood to agree and endorse the subjective qualifiers of success. Second, this study suggests that living in the United States, and more specifically, close to New York City, impacts one's monetary needs and ultimately their perception of success.

Another Substantial Item – Issues of Gender-based and/or **Sexual Discrimination**

Even though none of the items on the survey instrument asked participants about gender-based discrimination or harassment, several participants answered multiple open-ended survey items in ways that cited undesirable gender-based occurrences as primary considerations when responding to the survey items. None of these participants identified as male. This suggests that women musicians and men musicians may generally consider different aspects when thinking about their success.

Implications for Musicians

The most pressing implication for those in the field of music is that they should consider these facets of their career and decide for themselves to what degree they value these constructs. Their subjective success beliefs depend on it. If the choice of taking a performance opportunity has as large of an impact on musicians' job or gig satisfaction as this study suggests, the mindfulness with which musicians should consider their options should not be taken for granted. Moreover, what goes into the consideration of a

performance opportunity should be more comprehensive than just pay, genre, and prestige.

Implications for Higher Education

Depending on the size and format of the institution, the ways in which students could be exposed to career success constructs vary. At larger institutions with entrepreneurship departments, that might be one way to disseminate some information whereas, at other institutions, this responsibility may rest on other faculty members. Nonetheless, students would benefit from having this kind of information reinforced through their different contact points with their academic institutions. For example, applied lesson faculty members may choose to offer anecdotes of considerations they have made while weighing performance opportunities. Another line of connection can be drawn between faculty members who teach the core curriculum to any music degree program and the students by discussing the specific use and application of the knowledge being constructed in the coursework as it relates to the students' later job and career satisfaction. Nevertheless, this cannot rest only on the music business and music entrepreneurship faculty. Musicians usually enter the field of music because they enjoy music or some aspect of interacting with music. This is a very necessary consideration to be reapplied to overall curriculum design.

Weaknesses and Limitations

Five of the Likert-type item pairs were dismissed from analysis for the purposes of comparison between how the participants viewed particular specific indicators in themselves as opposed to how they viewed them in others. The first of these was the most

general objective qualifier pair. The survey items were phrased too differently and openly to be interpreted as a measurement of the same specific indicator. Moreover, all four of the institutionally-based Likert-type item pairs fall into this category. These item pairs are not comparing the participants' endorsement of the same notion though these items garnered valuable information. The plan of analysis for them failed to consider these discrepancies in the underlying nature of the items.

The process of analysis undertaken for the geographical data did not produce suggestive findings given how many data points were considered and compared. More specifically, the analysis of the residence of the participants and compared it with the Likert-type data produced inconclusive results. This is an area in which this study fell short. This is due, in part to the geographic centrality of the sample population.

The selection of the American Federation of Musicians union members as the sample population presented a limitation on the scope of views that could be taken by this study. Though the process to be in the musicians' union involves self-selection and payment of membership dues, it should be understood that there are many musicians who have not selected to be a part of this association. They may have had different insights to offer, and thus the sample may not be totally representative of all musicians who are in and around New York City. Further, only 5.7% of the members with correct and complete contact information listed in the union directory responded to the survey. Though the response rate may seem as a limitation, the robust sample size allows me some confidence in positing that my findings are at least somewhat indicative of the norms and perceptions of the musicians in the American Federation of Musicians local

802 Union of New York City. Nonetheless, though the findings here may not be representative of the entire field, they may still inform the field.

Recommendations for Further Research

There are five topics for consideration for further research. First, to better address the third research question, similar studies to this one should be undertaken in large metropolitan areas other than New York City. This would provide points of comparison for the geographically based items, and thus for the entire instrument. The response rate to this study was low, and the centrality of the participants around New York City minimized the possible implications from the current place of residence findings. It is very possible that attitudes about the sub-constructs addressed in this study are in-part facilitated by living in and around New York City. Further studies in different geographical areas would help to address this.

Second, further research is needed to explore the possibility of incorporating one's geographical data that may be more closely correlated to one's beliefs about success. Connections were found in this study between hometown population and population density and subjective success qualifiers. It stands to reason that other geographic data points may be connected to perceptions about career success qualifiers.

Third, further research should be done to explore the possibility that a linear path through project-based work that would otherwise seem incomparable could exist. The use of a more linear model, perhaps quantitatively, may provide clearer answers as to whether or not one's career is progressing *on the whole*. This would more closely relate the careers of musicians to the ascendency faceted of the objective qualifiers outlined in the Judge et al. (1995, p. 5) framework.

The fourth topic for further research consideration is the impact of familial support on the perceptions of success that can be found in musicians. Musicians receive differing levels of career endorsement from their families based on a variety of factors, including; their parents' views on music-related careers, the structure of their families, the types of jobs their parents have or have had, etc. The extent to which the perceptions that musicians hold about success are informed by their families views of them and their careers should be explored.

Lastly, research should be undertaken to explore how men and women see success differently in the field of music. The findings regarding gender-based issues unrelated to the research questions in Chapter IV suggest that there is much to be uncovered about the impediments to obtaining subjectively determined career success markers or milestones that may impact men and women differently. Further study that includes open-ended and close-ended items presented to practitioners of both genders may aid in addressing discrepancies found between the two genders. More specifically, these discrepancies are anecdotes that only occurred in the responses of women, thus suggesting that women and men may have different experiences throughout the preparation for their profession in music.

Conclusion

In summary, this study (a) indicates that musicians understand how qualifiers of success apply to themselves and their careers, (b) highlights ways in which musicians value certain qualifiers of success similarly and differently in themselves than they do in others, (c) outlines ways in which musicians attribute their success to their institutional preparation as well as ways they may feel their institution(s) fell short of their

expectations or needs, and (d) made a soft case for the consideration of geography as a factor in one's overall perceptions of success.

Developing an understanding of how musicians in New York City see success was the primary guiding goal in this investigation. Nevertheless, there is still much to be determined, explored, and investigated. Though the connection between the two kinds of success, objective and subjective, is still unclear, the connection should not be dismissed. Further, in an economy in which middle-class existence does not mean the same kind of life affordances as it used to, and at the same time student loan debt is at an all-time high, institutions owe it to their students to discuss the road ahead and the financial and psychological liabilities for which they may be responsible. This study collected, analyzed, and discussed the views of practitioners in the field of music as to give examples of these possible financial and psychological liabilities. The responsibility could be more fully taken up by institutions and the faculty of whom they are comprised to inform their students of the road ahead, with all of its possible joys and perils.

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Appendix A

Solicitation Email

Dear Colleague/Musician,

I would like to invite you to participate in a research study investigating the perceptions of career success in musicians in and around New York City. You will be asked questions pertaining to your musical studies, your attitude towards careers in music, your current professional work, your perceptions of your colleagues, and your ideas on the topic of success.

This research study is being conducted for the purposes of my doctoral dissertation as a doctoral candidate at Teachers College, Columbia University. Enclosed in the link at the bottom of this e-mail is an informed consent sheet listing further information and your rights as a participant in this research study. Participation involves an on-line survey which should take roughly 15 minutes. All information gathered will be kept strictly confidential.

Please feel free to contact me by phone at 646-598-6025 or via email at Drew.Coles@columbia.tc.edu if you have any additional questions or concerns about participating in this investigation.

Thank you for your time and consideration!

Drew X Coles
Drew.Coles@columbia.tc.edu
(646) 598-6025

Follow this link to the Survey:
Take the Survey

Or copy and paste the URL below into your internet browser:
https://tccolumbia.qualtrics.com/jfe/preview/SV_e5wudoMnEr0vTvv?Q_CHL=preview

Follow the link to opt out of future emails:
Click here to unsubscribe

Appendix B

Informed Consent and Participant's Rights

INFORMED CONSENT

DESCRIPTION OF THE RESEARCH: You are invited to participate in a research study investigating the perceptions of career success in musicians in and around New York City. You will be asked questions pertaining to your musical studies, your attitude towards careers in music, your current professional work, and the role that your academic preparation is playing in your current profession. All survey materials be used solely for the purposes of this investigation. The primary investigator, Drew X Coles, will conduct the research.

RISKS AND BENEFITS: The risks associated with this study are minimal and contain no more risk than an every-day inter-personal exchange. Surveys are the primary source of data collection for this study. If you do not wish to participate in this survey, please elect not to start the survey at the bottom of this page. Participation in this research study offers no direct benefits to participants.

PAYMENTS: There is no remuneration for your participation.

DATA STORAGE TO PROTECT CONFIDENTIALITY: All data will be stored in a password protected computer and cloud-based drive. No real names will be used in this study. Participant names will only be requested at the conclusion of the participant rights portion of this study, and will be used to confirm the participant's place on the mailing/emailing list.

TIME INVOLVEMENT: Your participation will take approximately 15 minutes.

HOW WILL RESULTS BE USED: The results of the study will be used in the doctoral dissertation of Drew X Coles. Data may also be presented at conferences and meetings and published in journals, articles, and/or used for educational purposes.

PARTICIPANT'S RIGHTS

Principal Investigator: Drew Coles

Research Title: Primary Investigator

• I have read and discussed the Research Description with the researcher. I have had the opportunity to ask questions about the purposes and procedures regarding this study.

• My participation in research is voluntary. I may refuse to participate or withdraw from participation at any time without jeopardy to future medical care, employment, student status or other entitlements.

• The researcher may withdraw me from the research at his/her professional discretion.

• If, during the course of the study, significant new information that has been developed becomes available which may relate to my willingness to continue to participate, the investigator will provide this information to me.

• Any information derived from the research project that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.

• If at any time I have any questions regarding the research or my participation, I can contact the investigator, who will answer my questions. The investigator's phone number is (646) 598-6025.

• If at any time I have comments, or concerns regarding the conduct of the research or questions about my rights as a research subject, I should contact the Teachers College, Columbia University Institutional Review Board /IRB. The phone number for the IRB is (212) 678-4105. Or, I can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY, 10027, Box 151.

• I should receive a copy of the Research Description and this Participant's Rights document.

Appendix C

All Survey Items

Prompt: Please select an option by clicking your agreement to each one of the statements below.

Survey Item	Responses			
Musicians are identified as successful because of their income. (1)	SD	D	A	SA
My colleagues' success level is indicated by his or her annual pay, meaning their total income over the course of a year. (2)	SD	D	A	SA
My colleagues' success level is indicated by his or her pay per performance, meaning one's ability to collect large payments for single performances. (3)	SD	D	A	SA
My colleagues' success level is indicated by his or her position(s), the gigs or performances they've had or been offered, or job title(s). (4)	SD	D	A	SA
Income has an impact on my perception of my professional success. (1)	SD	D	A	SA
My professional success level is indicated by my annual pay, meaning my total income over the course of a year. (2)	SD	D	A	SA
My professional success level is indicated by my pay per performance, meaning my ability to collect large payments for single performances. (3)	SD	D	A	SA
My professional success level is indicated by my professional position(s), the gigs or performances I've had or been offered, or job title(s). (4)	SD	D	A	SA

Survey Item	Responses			
Musicians are identified as successful when they can demonstrate an equitable work/personal life balance.	SD	D	A	SA
My colleagues' success level is indicated by their job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	SD	D	A	SA
My colleagues' success level is indicated by their career satisfaction. (Career satisfaction means satisfaction with one's overarching career.)	SD	D	A	SA
One's level of success is dependent on if one's talents and potential capacities are fully utilized in his or her career.	SD	D	A	SA
Musicians are identified as successful if they have exhibited artistic integrity by their own standards.	SD	D	A	SA
I am successful if/when I can demonstrate an equitable work/personal life balance	SD	D	A	SA
My success level is indicated by my job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	SD	D	A	SA
My success level is indicated by my career satisfaction (Career satisfaction refers to satisfaction with one's overarching career.)	SD	D	A	SA
My level of success is dependent on if my talents and potential capacities are fully utilized in my career.	SD	D	A	SA
I am successful if I have exhibited artistic integrity by my own standards.	SD	D	A	SA

Survey Item	Responses			
Institutions are responsible for educating their students on career norms.	SD	D	A	SA
Institutions are responsible for instilling the Importance of an adequate work/life balance in their students.	SD	D	A	SA
Institutions are responsible for educating their students on career satisfaction.	SD	D	A	SA
Institutions are responsible for educating their students on Job satisfaction.	SD	D	A	SA
I feel as if my institution(s) did an adequate job of educating me on career norms.	SD	D	A	SA
I am satisfied with how my institution(s) instilled the importance of an adequate work/life balance in me.	SD	D	A	SA
My institution(s) adequately educated me on career satisfaction. (Career satisfaction refers to satisfaction with one's overarching career.)	SD	D	A	SA
My institution(s) adequately educated me on job satisfaction. (Job satisfaction refers to one particular job or gig, e.g., playing with a particular orchestra, teaching at a particular school.)	SD	D	A	SA

In what ways do you attribute your career success to the preparation you gained in your institutional/academic preparation?

_____

_____

How do you think that earning income as a musician plays into the professional identity of musicians?

_____

_____

When considering a musical performance opportunity, what factors go into the decision of whether you take the gig or not?

_____

_____

What are skills that you wish your place(s) of academic preparation had prepared you with?

_____

_____

What factors go into the consideration of success in your peers?

_____

_____

Is there anything else that you'd like to add about what success means to you?

_____

_____

If you feel any uncertainty as to what success means to you, please explain.

_____

_____

What is your age?

▼ 18 (1) ... 76 or over (59) [options expressed in one-year increments]

Please identify your Gender?

- ○ Female
- ○ Male
- ○ Transgender
- ○ Other _____
- ○ Prefer not to disclose

What are the three musical genres with which you professionally identify the most in a performance capacity? (e.g., "jazz, polka, baroque")

One _____
Two _____
Three _____

What is your current city, state and country of residence?

City/Town _____

US City/Town Postal Code (If not in US, please enter 10001 as placeholder)

_____

State/Province _____

Country _____

What is your hometown, home state, and home country of origin?

City/Town _____

US City/Town Postal Code (If not in US, please enter 10001 as placeholder)

_____

State/Province _____

Country _____

Please write in the three musical instruments with which you professionally identify the most in a performance capacity (e.g., "piano, voice, guitar").

One _____

Two _____

Three _____

How many years have you been working professionally in the Metropolitan New York City Area?

▼ Less than 1 year (1) ... Over 50 years (12) [options expressed in five-year increments]

Please select descriptors from the following option(s) that describe your race/ethnicity.

Black or African American

White or Caucasian

Hispanic or Latino

Asian or Pacific Islander

Other

If you selected "other" to the question above, please describe your race/ethnicity in terms that are meaningful and comprehensive to you.

_____

In which post-secondary institution(s) of academic preparation were you matriculated? (Where have you gone to college?)

_____

_____

Please indicate your yearly income

▼ 0 - $9,999 (1) ... $200,000 or more (21) [options expressed in $10,000 increments]

Appendix D

Survey Item Numbers and Their Corresponding Subdomain and Specific Indicator Numbers

1	1.1
2	1.2
3	1.3
4	1.4
5	2.1
6	2.2
7	2.3
8	2.4
9	3.1
10	3.2
11	3.3
12	3.4
13	3.5
14	4.1
15	4.2
16	4.3
17	4.4
18	4.5
19	5.1
20	5.2
21	5.3
22	5.4
23	6.1
24	6.2
25	6.3
26	6.4